

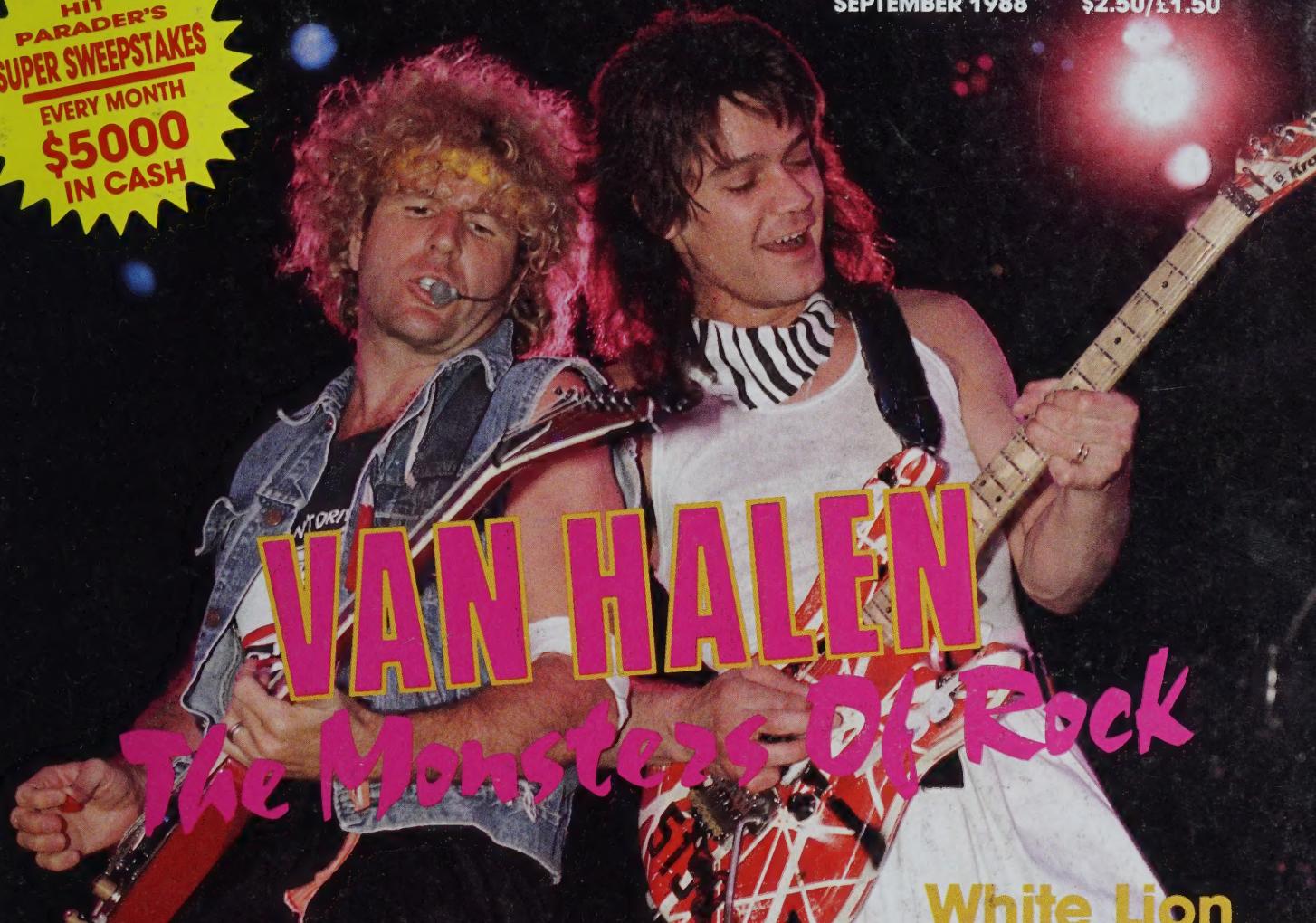
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by Winston Cummings

**Each issue, *Hit Parader* sojourns back in time to learn about the formative years of metal's biggest stars. This month's time traveler is AC/DC's hyperkinetic schoolboy, Angus Young.**

Over the last few years, Australia's public profile has taken a quantum leap forward in the U.S.A., thanks to Crocodile Dundee and those "Another shrimp on the barbee" TV commercials. Not long ago, most Americans considered the Land Down Under little more than a distant spot on the map, a place where marsupials roamed free and people spoke with funny accents. AC/DC's Angus Young remembers the reaction he used to get when he told an American he was raised in Australia.

"They used to give me some very strange looks," Angus said with a smile. "It was like I was telling them my mother was a kangaroo or something. Just because they weren't that familiar with the country, they seemed very puzzled about how anyone from Australia could have learned about rock and roll. But after all, we do have electricity, we do have record players and we do speak the same language — more or less."

Angus had a head start in his early rock and roll education, since his older brother George (who produced AC/DC's new album, *Blow Up Your Video*) was a member of the internationally-popular '60s band, the Easybeats. Discovering that one could attain fame and fortune by playing music was one of Angus' early motivations — though, of course, the diminutive guitar demon would never be so crass as to admit that financial reward ever stoked his musical fires.

"It was fun having somebody in the family who was in a successful band," Young said, "but it never really hit me, 'Hey, this is the way to make lots of money.' It just seemed like a great way to see the world and have a lot of fun. I would hear George tell stories about England and Europe, and it really got me excited to get there myself."

As legend has it, young Angus began practicing his guitar harder and harder, often jamming with his brother Malcolm and anyone else he could find. His desire to play often carried him to rock clubs in the outskirts of Sydney, where at the tender age of 15 he would jump onstage with any band that would let him. Soon Angus had built himself a reputation as one of the hottest young guitarists around and, due to his small size and his penchant for arriving at the clubs straight from school (still wearing his school uniform), posters were soon

# ANGUS YOUNG

put up throughout Sydney advertising "the baby guitar star."

"I was so anxious to play that I'd take my guitar to school with me and then head right for the clubs," Angus said. "All school kids in Australia are required to wear a uniform, and I never even bothered to change my clothes. So when I went onstage, I was still dressed in my school suit, and the crowd really seemed to enjoy it. That was a long time ago, but people still seem to enjoy seeing me dress that way — I guess it's become my trademark."

It wasn't long after Angus' reputation blossomed that he joined with Malcolm and drummer Phil Rudd to form the first version of AC/DC. The band journeyed to England, where

they met up with bassist Cliff Williams and a raunchy, tattooed vocalist named Bon Scott. Within months, the unit had conquered England and returned to Australia to record their debut LP, *High Voltage*. The rest, as they say, is history.

"Once we all got together, things moved very fast for us," Angus explained. "The key, of course, was having Bon in the band. He was a lot older than the rest of us, so he was like having an older brother, a business advisor and a career guide all wrapped up in one person. Without him, AC/DC would never have gotten as far as we have. We all miss him still, and we always will. But we feel that as long as AC/DC continues, Bon's spirit will live on too." □

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Angus Young: "In Australia we speak the same language as you do — more or less."

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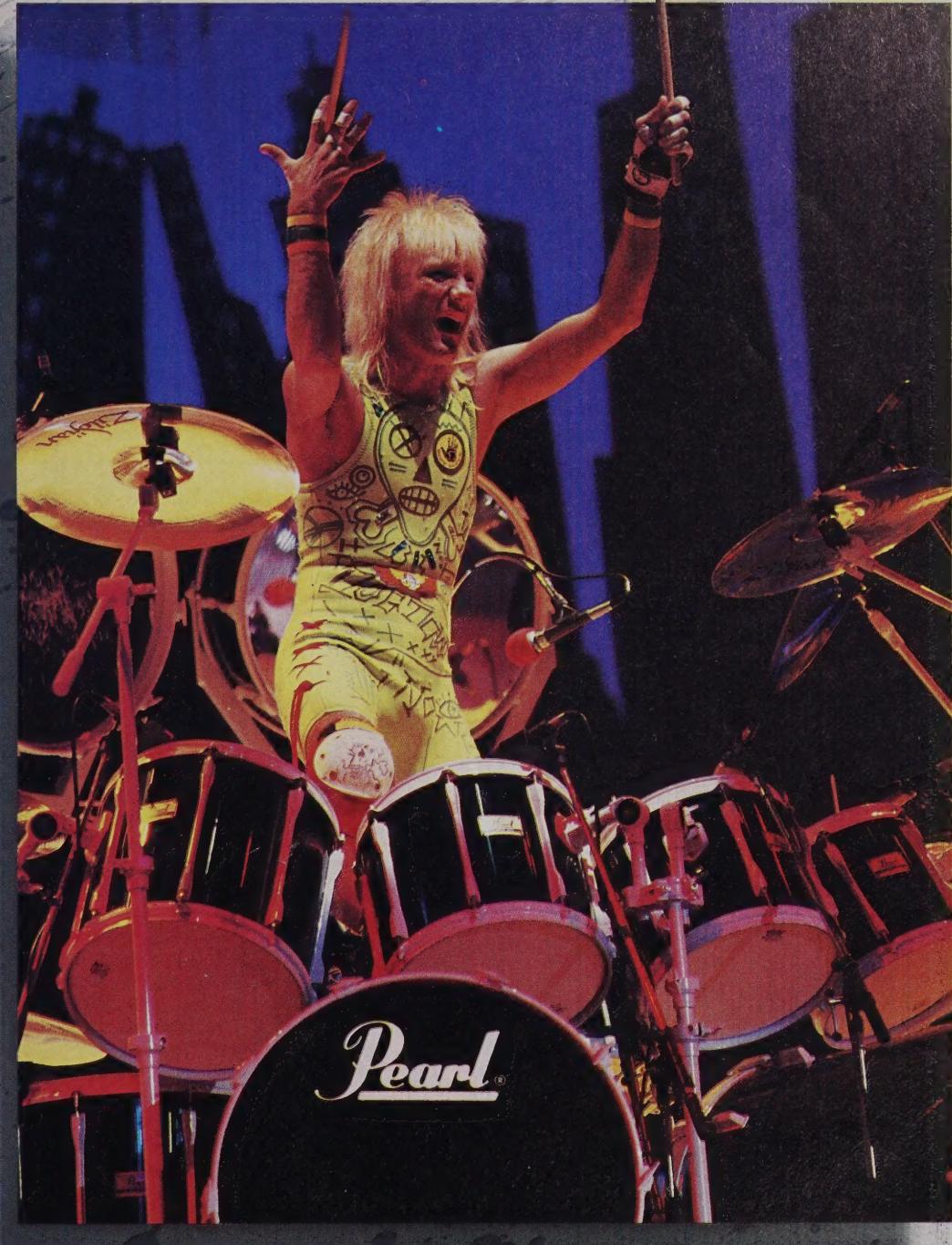


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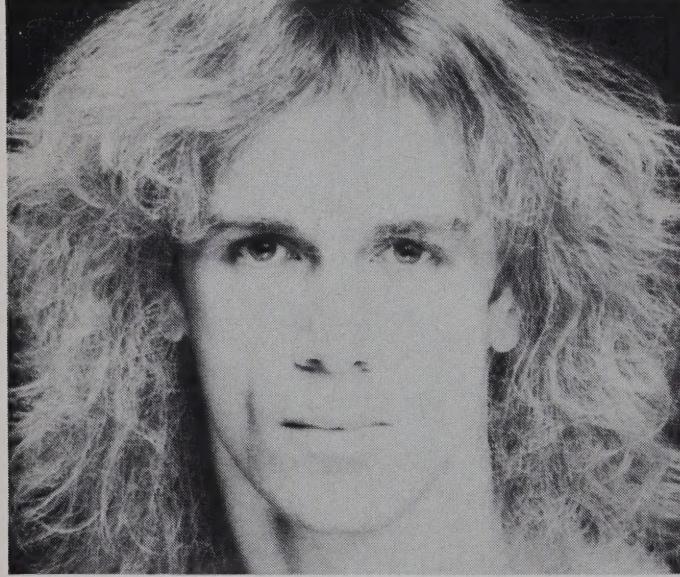
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# A New Beginning Billy Sheehan

by Charrie Foglio

Billy Sheehan is one tough dude to figure out. After a decade of struggling for commercial recognition, this 33-year-old Buffalo, New York native seemed to hit the big time two years ago when he landed the plum spot as bassist in David Lee Roth's band. But as has been well-documented in these pages and others during the last few months, the Sheehan/Diamond Dave relationship soured during the recording of *Skyscraper*, and Billy soon found himself once again looking for his own musical pot of gold. Certainly, he has the talent to reach the heights — in fact, few musicians have been praised more highly than Battlin' Billy. So the question remains — why is Billy Sheehan still struggling for recognition? Recently, we set out to find the answer.

## Former David Lee Roth Bassist Sets Out On His Own.



**Billy Sheehan:** "I was very happy working with Steve and Gregg — but Dave's another story."

**Hit Parader:** Billy, why did you leave David Lee Roth's band?

**Billy Sheehan:** Dave gave an interview recently and his explanation of the whole thing was something like, "The Roth band is a very fine-tuned machine and I had to change a few parts to make it run better." I thought that was a decent comment because the fact of the matter is I don't fit into a machine; I'm not a mechanized player. I'm not into punching a time clock, saying "Yes sir" or having a drill sergeant.

**HP:** Drill sergeant? Do you mean Dave? **BS:** I don't want to infer that anyone is or is not a drill sergeant. I just know that my idea of a band isn't what was happening in my last situation. When the Roth band started, I was the one he came to first; now I'm the first to leave. I don't know if I'll be the last or not, but I'm certainly the first.

**HP:** What sparked the trouble?

**BS:** I honestly don't know. It's a great mystery to me and probably will be until time ends. There was the quote of "musical differences," but that wasn't it. It's some kind of personal

thing.

**HP:** Any examples?

**BS:** I don't want to get into specifics, mainly because I understand, now more than ever, why the Van Halens went off on Dave in the press. I understand their attitude towards him. I'm not into starting a war. I'm into furthering my career, and enjoying my freedom as an artist and as a human being.

**HP:** Speaking of enjoying your freedom, what about the financial side of things now that you've left the Roth fold. Any fear there?

**BS:** Oh, definitely. And fear's a bad thing if it's on top of you and there's no way out. But fear's also a great motivator; it can really make things happen. In Dave's band I felt as though I was getting nowhere — my playing had been falling behind as well. Now, I have the incentive to finally do something.

You know, I don't mean to rag. I appreciate the opportunity Dave gave me. But I don't know if anyone in his whole organization appreciates the contribution I've given. I don't even know if anyone in his organization thinks I made a contribution at all.

**HP:** How do you feel about your parting of the ways?

**BS:** Sad. It's a shame it had to happen this way. I was very happy working with Steve, Gregg and Brett. Dave's another story, but I could have gotten along with him if I had to. I could have tolerated him.

**HP:** How do the other guys in Roth's band feel about all this?

**BS:** I can't really speak for them; it wouldn't be fair. I know that we'll all remain friends for a very long time, and I know that someday we'll work together again. That's why I don't wish any bad luck on the band, because those guys are still in it.

**HP:** Is it true that you were told what to play and, in essence, what to say as well?

**BS:** Um... not note for note or word for word. They would say, "If this shows up in the press you'll be fired... but have a nice interview!" (laughs) So, it was never insisted — it was just strongly implied. There was a big secrecy factor around the organization; a lot of my friends in the press were upset with me because I wasn't able to speak freely with them.

In terms of playing, a lot of people suggested that the reason I was fired was because I was a note hog. But I don't feel that way. I remember standing onstage, looking down at my fingers thinking, "Why don't you move like you used to?" And then I realized it was because the "Note Police" were listening; they had their ear to my door. They'd say, "Woah there, buddy, we don't know if that note's been approved yet!"

What it all comes down to is this: if there are only five spotlights in an auditorium and four are on Dave, one of us guys running around onstage has to go, and that was me. However, if I had it to do over again, I would still have joined Dave's band — but this time I would have gone in with a wider perception of things. Whatever I do now is going to be real — no compromising. I'm going to write what I want to write and play what I want to play. And if that's what the Roth adventure got me, then I'm happy. One way or the other, I would have ended up here anyway. □

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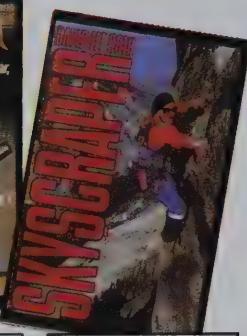
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# Judas Priest

T.M.

Rick Gould/ICP



Rob Halford (left) and Ian Hill: "We've always believed that metal is a timeless medium."

## British Bashers Aim For Comeback With **Ram It Down**.

by Rob Andrews

Over the last 13 years, Rob Halford has seen and done just about everything there is to see and do in the rock world. He's traveled around the globe, bringing Priest's metal mashings to fans from the Orient to Oregon — and just about every port in between. But, along with guitarists K.K. Downing and Glenn Tipton, bassist Ian Hill and drummer Dave Holland, Halford has learned there's more to being a successful metal band than just touring the world. There's standing up and becoming metal icons — providing metal bands around the globe with more of a stylistic impetus than almost any other group. To Priest, therefore, it's essential to stay one step ahead of the competition, and we recently got together with Halford to discuss just how the band has managed to do that on their latest album, *Ram It Down*.

**Hit Parader:** Rob, does it become more difficult each year to come up with exciting riffs in the studio and different concepts onstage?

**Rob Halford:** Actually, quite the opposite is true. It does take a bit more work on our part to come up with outstanding albums and stage shows, but that's more because of what we expect from ourselves than anything else. On this album we actually had more quality material to choose from than on any other album in our entire career. So it certainly wasn't a question of having a hard time coming up with good material — it was a question of selecting just the right songs to make a great Judas Priest record. But that's more of a pleasure for us than a problem.

**HP:** In many ways, *Ram It Down* seems to return

the band to what one might call "traditional" Priest musical values. Was that done because your last LP, *Turbo*, wasn't particularly successful?

RH: I don't agree that *Turbo* wasn't successful, but the fact is that it might have given some people the wrong idea about the musical direction that Priest was heading. This album does return us to a more traditional Priest sound, but it certainly doesn't take us a step back, either stylistically or musically. We could never allow that to happen. We're still using a great deal of technology on this album — as we did on *Turbo* — but the results have the basic guitar/vocal sound right up front.

HP: It's been over two years since *Turbo* was released. Do you like the idea of letting songs age like fine wine before you record them? You certainly had the chance to do that this time.

RH: (Laughing) Yes we did — and it turned out very well for us. We were given the opportunity to really explore the full potential of every song we wrote, and if a song measures up after standing the test of time, we know it's a great song. Metal is a timeless medium, so we knew that something we wrote six months or even a year before we recorded it wasn't about to go out of style. To me, that's one of the best parts about being in a metal band — there's a continuity to a band's career and music, and Priest is a living example of that.

HP: How does the band decide what songs will make it onto an album and which ones will not?

RH: It's a very tricky subject, especially if you've been involved with the song from the very beginning. Then it's your baby, and if somebody doesn't like it, it's like having someone call your child ugly. But Priest has always been very democratic, and if someone hears something he doesn't like, he will speak up quickly and loudly. Glenn, K.K. and I sometimes have very strange confrontations where one of us will say, "Alright, here's a new one, feel free to say what you think." But in our hearts we're thinking, "Please, God, don't let them destroy it." But even if they do rip it to shreds, we know that parts of it will resurface somewhere. We've learned to never throw even a scrap of a good idea away — you'll never know when you'll need it. We have bits of tapes all over the studio with snippets of riffs and guitar parts that we hope to find a home for someday.

HP: It's somewhat amazing that a Priest album ever gets done, considering that you're based in Arizona, K.K. and Glenn are based in Spain and the rest of the band is scattered throughout Europe.

RH: Well, thank goodness there are telephones! It's no problem to call up and arrange to get together to write or record. We usually pick a beautiful spot where we know we won't get too bored, and we make our creative process as pleasant as possible. This time we wrote a great deal of the material in Spain, then we recorded most of the album in Holland. So living in different parts of the world is no problem. When it's time for Judas Priest to get together, nothing will ever stand in our way.

HP: You've just begun your world tour. Are there still places that the band hasn't played yet that remain something of a goal to reach?

RH: We haven't been to South America yet, so maybe we'll try to arrange something there. The Eastern Block of Europe also remains something of a goal. We know you can't make much money doing that, but we'd like to play there anyway. Surprisingly, we've never been to Australia either, and that's always been a very solid metal market. I guess a dream for me would be to play in a place like Thailand, an exotic locale that probably has a big metal market. Maybe one day we'll do a "Places We've Never Been" tour and just go to Australia, Italy and Czechoslovakia. That would certainly be different.

HP: Is there a need to find new kicks to keep

things exciting for Priest?

RH: Not really. We haven't toured America for two years and we just can't wait for this tour to get rolling in high gear. We have so many commitments in America, Japan and Europe that by the time we're finished in those markets, we'll already have been on the road for a year or more. To then take our tour to new places would be interesting but a bit of a strain. We've learned that you can never take your audience for granted. Our fans have waited a while for us this time, and we don't want to disappoint any of them. I guess we'll just have to content ourselves with playing Venice, California for the time being instead of Venice, Italy. □

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# Out to LUNCH

by Jodi Summers

This month's Out To Lunch is a little different. Our intrepid reporter has evidently had one-too-many run-ins with a certain Don Dokken, and she lets us in on what it's really like to deal with Mr. D.

Metal personalities are strange. If someone like Edward Van Halen didn't play music, you know he wouldn't be a stock broker. Everybody's got their own interests and fetishes, and for the most part, it makes them fascinating people. For example, Queensryche's Geoff Tate has amazing stories of the days he spends seeking truth in the Cascade Mountains. And it's rather nice that Iron Maiden's Bruce Dickinson fancies Shakespeare and is able to spew forth lines from *Othello* in the middle of an interview. Most people's obsession's are neat... about the only fixation in metal that grates on my nerves of steel these days is Don Dokken's constant complaining.

Dealing with Don is sometimes a no-win situation. Sure he can be a nice guy, but often it doesn't matter what you do for him, it seems it's

never good enough.

"You know that story your friend Adrienne (Stone) did on me?" Don accused. "Why did she have to say that we were wearing makeup during our photo shoot?"

It apparently never occurred to Don to say "thank you" for Dokken's continued coverage in the national press.

Rantings like that have been going on constantly for the four years Don's been a public figure. I've never written anything bad about Dokken or the music they make, or published photos of Don on the tour bus looking relaxed... still he ceaselessly bitches about articles and photos that have appeared in print. (Wait 'til he sees the one accompanying this story!)

You can only take so much of this unmerited abuse until you finally crack... and that's just what happened in this case. The last straw came after arranging a recent magazine cover for Don. For once, he didn't criticize the article, but he denounced the photographer (one of L.A.'s finest metal cameramen), declaring that the photographer didn't know how to properly light his pictures. The photographer, peaved and insulted told Don, "Why don't you go look in the mirror, dude."

Compound that situation with the fact that a

photo pass was denied to me for any and all Dokken performances. The two situations evolving simultaneously led to the end of any attempt to be kind to Don Dokken.

After all, rock and roll is a business, and there is such a thing known as professional courtesy. If someone goes out of their way for you, you expect the favor to be returned.

Not so for Don, with him it's always, "I expect to be portrayed not how I actually am, but in a larger than life, genteel, sophisticated manner." So, out of respect for his request you don't print his real age (not the one on the bio), talk about his hair, or mention embarrassing moments in his life. Or heaven forbid if you bring up ways in which his ultra-finnicky, obsessive personality drives George Lynch crazy.

When dealing with Don Dokken those facts are journalistic taboos that will make Don far more livid than anything that's run on him in the press to date.

But who cares what Don thinks anymore? All that ever spews forth from his mouth are abusive words, so the severity of his wrath is only relative. No matter what way you look at it, dealing with Don Dokken is a headache, so if you have to do it, you might as well get a laugh out of it. □

Don Dokken: Dealing with him is apparently a no-win situation.



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# CAUGHT in the act

# GREAT WHITE

by Andy Secher

Great White's Jack Russell stood in the middle of the band's tiny locker room, carefully dressing himself for the evening's performance. First to go on was a pair of strategically ripped jeans, next one of Jack's treasured Led Zeppelin T-shirts, followed by a somewhat tattered denim jacket. Then Russell started putting on piece after piece of turquoise-and-silver jewelry, with a ring for every finger, a necklace around his throat and the final touch — a giant fossil shark's tooth from a great white that died some 20 million years ago.

"Yeah, this a tooth from Megalodon," Jack said with a smile. "He was one big fucker. He could swallow you and not even burp. Remember that nasty great white in the movie Jaws? Well, ol' Megalodon was twice as big, and he was for real. The shark in the movie was a piece of fiction, but just check out the size of this tooth — the fucker had one nasty bite... kinda like us onstage."

On that note, Russell hustled out to the hallway to join bandmates Mark Kendall (guitar), Audie Desbrow (drums), Michael Lardie (keyboards) and Tony Montana (bass) for another show on G.W.'s national tour supporting their platinum LP, *Once Bitten*. As the band walked to the stage, they found themselves detoured into a room filled with heating pipes, forcing Kendall to announce, "Uh oh, it's Spinal Tap all over again." But as fate would have it, the group's path eventually led them to the darkened stage, where they climbed aboard and launched into their show.

Tearing through a tight, 50-minute set, highlighted by such fan favorites as *Lady Redlight* and *Save Your Love*, the band rock and rolled, strutted and strolled, creating a party-hearty atmosphere that had the crowd of 15,000 eating out the palm of their hands. Sensing the band's complete control, Russell egged the fans on with his ribald between-song remarks. "This one got us in a lot of trouble a few years back," he announced as the crowd

cheered him on. "It's called *Down On Your Knees*, and some people kept wondering what it was *really* about. What the hell did they think it was about? It's about sex!"

With those words, Kendall began cranking out the song's pounding riffs, while Russell preened for the fans like a cock-of-the-walk. As the crowd rose to their feet, it was clear that Great White had made the transition from L.A. club attraction to national sensation. That fact was not lost on Russell.

"Hey, I've been playing in bands for over eleven years," he said shortly after the show had ended with a rousing rendition of the band's recent MTV smash, *Rock Me*. "People come up to me and say, 'Oh, you just shot right to the

top, didn't you?' Well, we're still a long way from the top, and it sure as hell didn't happen overnight. We've worked our asses off over the years and really gone through hell with this band. But we're a tough bunch of motherfuckers and nothing stands in our way when we're determined to get somewhere."

As the members of Great White stood around their dressing room clad only in towels, their sweat-drenched stage gear piled in the middle of the room, it certainly seemed as if the band's hard work had finally yielded big dividends. And the cat-that-ate-the-canary smiles that each musician displayed — both to each other and to the attractive young women sitting on a couch in the corner — made it

apparent that success was its own reward, though the big bucks didn't hurt.

"Hey, we've gotten by with nothing in our pockets, and we've also tried it with some decent money there," Russell said. "I can tell you it's much better when there's a big lump of money in your pants to go along with any other big lumps you may have down there. In fact, those two lumps seem to go hand-in-hand, so to speak. But we're not gonna let a little success change us one bit. We're just gonna enjoy it and work harder than ever. Great White's never had it easy, and we don't expect things to ever get easy for us. But if hard work will mean success, then I guarantee you that we'll get there." □

Greg Masten



Jack Russell: "We've got a real nasty bite on stage."

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# AUTOGRAPH

Metal Comrades From Russia  
Aim To Conquer U.S. Market.

by John Shelton Ivany

Ever since the Russian Revolution in 1917, there have been problems between the United States and the Soviet Union. After World War I, along with twenty other nations, we invaded them. And, as they did in the recent hockey matches, they kicked our ass. We had wanted to bring back the Czar, but the Russian people were no longer interested in their "benevolent" Czar — who owned about half the land and half the peasants. The Nazis, during World War II, should have learned from our mistake.

Finally, after 70 years, the Soviet Union is recovering from these invasions. General Secretary Mikhail Gorbachev has become one of the world's most dynamic leaders, creating reforms in Russia's military, political, economic, social and artistic structures. Soviet bureaucratic paranoia has even lessened to the point where they are not only exporting vodka now, but rock and roll as well.

As a radical of long standing (I can even read Karl Marx while watching Groucho), I couldn't resist the opportunity to meet and interview a Russian rock and roll band. Finally I could lay some revolutionary questions on those "horrid Commie heads".

The rock band is named Avtograf. They perform songs with titles like *Teacher Of Mistakes* and *The World Inside*, and are crazy about bands like Genesis and Pink Floyd (not terribly subversive). Fortunately, the five members of Avtograf spoke English.

**Hit Parader:** How do you feel about incredibly rich American rock stars making millions and millions of dollars?

**Avtograf:** Well, our first album sold over 6 million copies and we toured for 340 days last year. Do you have a couple of roubles for a coke?

**HP:** Speaking of coke, do you feel that corporations like Coca Cola are buying out rock and roll by sponsoring monstrous tours, and that these American stars are selling out, letting themselves be bought?

**AV:** No, because we were told by Mike Love of the Beach Boys that he will donate his complete share to the world famous peace group, the PMRC. (Editor's note: PMRC stands for Parents' Music Resource Center, Tipper Gore's First Amendment-crunching love child.)

**HP:** But don't you believe that corporations in the United States have too much power, to decide if an album isn't profitable then a band is dead? Can music be art when corporations like Sony must make huge profits to exist?

**AV:** In our country we had to be politically correct to exist, so which is worse?

**HP:** At least in the Soviet Union the politics can change. The capitalist system will always be the same — profits.

**AV:** But you have democracy. You can say what you want; you can worship God, you can

vote for your favorite politician.

**HP:** Yes, but only if he's raised millions of dollars from the rich. Is the United States a democracy if it costs millions to run for office?

**AV:** You have cars, clothes, Hollywood movies and plenty of food.

**HP:** Especially bananas, because United Fruit owns so many banana republics in Latin America. And if they don't want to be our grateful bananas anymore, we kill them and find new bananas. And what about an arms treaty? The United States will never approve a real arms treaty because our corporations depend on bombs for profits.

**AV:** Well, why don't you complain if you don't like it? Write an article! Publish it in a newspaper! At least you've got a free press.

**HP:** Yeah, we've got a free press — but only if you own one!

**AV:** Hey, if you don't like it here in America, why don't you move to Russia, you Commie bastard!

**HP:** I bet you creeps will defect now that you're in America. You can hang out at Bloomingdale's with your friends, those faggot ballet dancers. Capitalist Pigs!

At this point, your loyal Hit Parader reporter was dragged out of Drums, New York's rad rock club where this interview was taking place. The K.G.B. took my tape recorder and destroyed it. The F.B.I. asked me which subversive party put me up to all this. Both groups played hockey upside my bald head. Yo dudes, chill out! I'll admit it. I made the whole thing up. Can you let me out of this chair now and take that metal cap off my skull? □



Avtograf: Bringing the rock and roll spirit to the Soviet Union.

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# POISON

# opening Up

Poison (l. to r.): C.C. DeVille, Bobby Dall, Bret Michaels, Rikki Rockett.

Annamaria Di Santo



## West Coast Party Boys Return With *Open Up And Say Ahh.*

by Hank Thompson

It's two o'clock in the morning as Poison's tour bus pulls up to an all-night service station located deep in the heart of Texas. There's nothing for miles around, except for this tiny oasis of civilization (if one can call it that) with one gasoline pump and a grocery store featuring anything you'd want to eat, as long as it's warm Dr. Pepper and chocolate moon pies. But vocalist Bret Michaels, bassist Bobby Dall, drummer Rikki Rockett and guitarist C.C. DeVille don't seem to mind.

After sitting in the close confines of the tour bus for a four-hour drive from their show in Dallas earlier that evening, they're thrilled to have any excuse to get out and stretch their legs.

"Hey, are you guys with the circus or something?" an elderly matron behind the sales counter asks the strangely-attired foursome. "Nah, we're with a band," Rikki answers matter-of-factly. "Oh, are you those Rolling Stones?" the lady then asks, causing Bret to assume a British accent and his best Mick Jagger swagger. "We're in a band called Poison," Bobby says with a friendly smile, "maybe your kids have seen us on MTV."

When that answer does little more than draw a blank stare from the matron, the

boys return to their all-important shopping, taking a little extra time to examine a pile of decade-old candies the store is generously willing to part with for 2¢ each. "I haven't seen some of these candies since I was a kid," C.C. says, grabbing a handful and handing the lady a dime. "I don't know if I'll have the guts to eat 'em and knock my teeth out, but at least they're fun to look at."

Their shopping spree completed, the boys once again pile into their bus and settle in for the remaining three hours it will take before they reach their hotel in Houston, the site of their next show. As they enter the spacious bus — complete with sleeping quarters, a tiny kitchen, video and audio setups and a back-of-the

bus party room which on this rare occasion is free from groupies, the boys take their "assigned" places. Bret and C.C. spread out on the couches that flank the bus' main compartment, while Rikki positions himself behind the dining table that divides the bus into two sections. Bobby almost immediately retreats to the back, hoping vainly for a few hours of sleep.

"Riding on a bus can really be a lot of fun," Bret says as he twists open the beverage he purchased at the store and gives it a quick sniff before downing it. "It does take a little getting used to, but once you get the hang of it, it's great. A lot of people assume that a band who's had a couple of successful records just live in high style all the time. Well, if they could see this bus and the way we live for five or six months at a time, they'd change their tune in a hurry."

"It's not that bad," C.C. adds. "But it does make you really get to know about the other guys in the band. If you aren't real good friends, you can have some problems living this close together for so long. We all know about bands that have had some bad problems on the road. But we're lucky, because we're really like four brothers. Any problems the other guys have, I have. And any problem I have, they have. We're all right here for one another."

When asked about the bus' empty back room and the lack of female companionship the band has had on their long Texas drive, Bret laughs and quickly offers an explanation: "Hey, you should have been here a few hours ago when the bus was still parked in the backstage area at the arena. It wasn't quite so empty then. We had a lot of very friendly Texas ladies come by to visit us and give us presents of all sizes, shapes and colors. But we make it a rule not to let them ride on the bus with us. This is our home and our domain, and anyway, we don't want to find out that one of them is only 15 years old and that we're being sought by the cops for kidnapping."

As the bus rolls through the dark Texas night, Bret excuses himself so that he can go sit up front and listen to some music. "It's the only chance I get to really relax," he explains. "I try to do it for an hour or two every night." At the same time, Rikki decides that he's hungry and begins exploring the bus' tiny refrigerator for anything he can pop into the microwave. "I wonder if this is edible," he says, holding up a slightly squashed frozen pizza. "We've all been avoiding this one for the last couple of weeks. But I guess it's time for action."

With those words, he pops the pie into the small oven, and the bus is soon filled with the acrid smell of stale dough and cheese. As if responding to some silent dinner bell, Bobby emerges from the back of the bus wondering what's cooking. "It doesn't smell too bad," he says. "Let's open it and down the sucker." Within seconds the pie has been demolished,

leaving only a few crumbs and the bad odor in the air.

"Phew, what happened back here?" Bret inquires as he resettles himself on the couch after listening to the new Van Halen LP during his nightly music vigil. "It smells like something died." Bret's comments are ignored as the rest of the band, their hunger temporarily sated, settle down with a videotape they've popped on the bus' fancy system. Suddenly the image of a man and two women doing previously-thought-impossible things to each other's bodies appears on the TV screen. "We're gonna make a porn movie one day," Bobby says with glee. "I'm gonna direct, C.C.'s gonna be the cameraman, and Bret and Rikki are gonna star — along with as many of our

beautiful female fans as want to 'audition'."

As the time approaches 5 AM, the bus finally pulls into the hotel on the outskirts of Houston. Wearily, the band members pile out and drag themselves to their rooms. They won't reappear until well after noon, at which time they'll be ready to rock and roll again. "This life's not for everybody," Bret explains, "but we love it. People only think of the excitement and the fun of rock and roll — and there is a lot of it. But if you don't get through the other parts — the travel and all the other things you've got to put up with — you'll never get to the fun parts. We've managed to turn every aspect of it into fun — which, I guess, is what this band's all about in the first place." □

Annamaria Di Santo



Bobby Dall: "We're gonna make a movie one day."

# MAIL

I think Motley Crue needs to clean up their act. Most of their songs deal with sex. *Girls, Girls, Girls, Ten Seconds To Love, Looks That Kill* and *Too Fast For Love* are all a bunch of dogshit. They seem to think that AIDS and rape doesn't exist. They use sex to get attention. They think nothing else goes on in the world but constant sex. They don't realize there are a lot of shy people who can't enjoy a good sexual relationship every day the way they can. Vince, Tommy, Nikki, and Mick — why don't you guys wake up?

Not A "True Crue Fan"  
Cobbs, TX

I think that image is important to a band. If the drummer of Motley Crue looked like a real nerd (shirt buttoned up so high that it choked him and penny loafers — ugh!), nobody would want to listen to the band. I agree that the music is important, but if all the band members looked like the nerd I just described, heavy metal would be a sad place.

Alyson S.  
Springfield, MA



**Motley Crue's Nikki Sixx: The sexiest guy on earth?**

I'm a 15-year-old pissed-off rock fan. I've been listening to rock since I was a baby when my mom and dad would listen to Led Zeppelin, Jimi Hendrix and other great musicians. Right now, I have a collection of over 75 tapes and 17 rock T-shirts. I'm in the National Honor Society and I've always gotten straight As. I

wrote a report (12 pages) about the PMRC's saying that rock influences suicides. I asked kids who have really thought about committing suicide — over HALF of our school — what influenced them to attempt or to think about suicide. About 95% of them said that their parents wouldn't listen to them or give them enough chances. Then I asked what stopped them. They said that rock and roll lyrics indirectly told them that suicide wasn't the answer. If parents listened to their kids more and stopped their fucking bitching, maybe their kids wouldn't think of suicide. After I asked the kids, I went around town and asked parents if they had ever thought about committing suicide when they were younger. Most of them had, but they said that music brought them closer to kids their own age, so they made more friends and didn't commit suicide. By the way, I got an A-plus on my report. My English teacher said it was very powerful and made him feel like hitting some sense into Tipper Gore's head.

Karmin Shrum  
Mora, MN

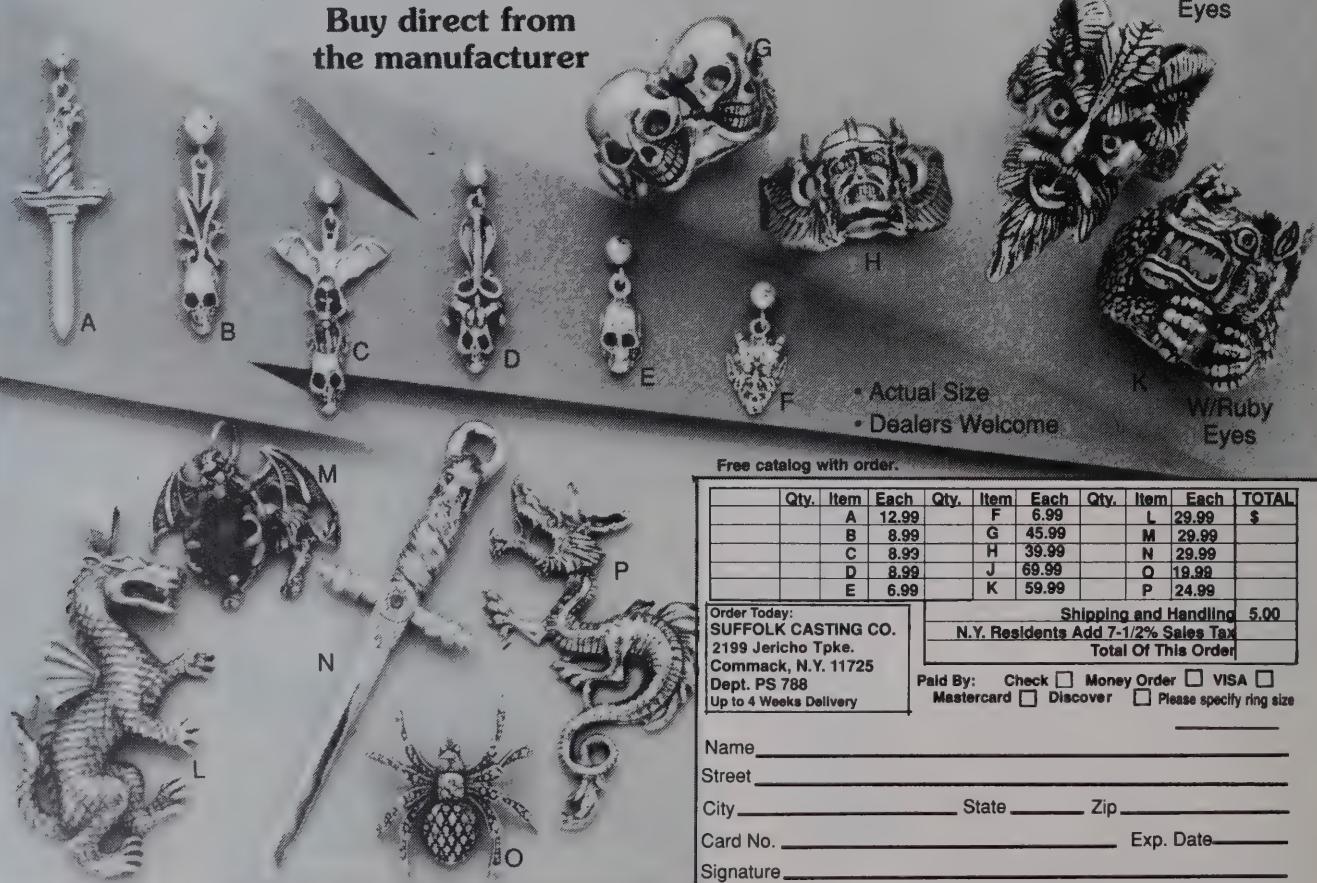
How about printing some info and photos on Tesla's Jeff Keith? This babe has the sexiest voice in music and knows how to move! Jeff can sing with the best of 'em!

Tawny Dale  
Crystal, NM

Only one thing to say about Guns N' Roses — totally, incredibly, undeniably fucking awesome. HOT! HOT! HOT! Wild and crazy

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Nick Wolfe  
Joshua Tree, CA

Why don't you print any pictures of D.R.I. (Dirty Rotten Imbeciles) or any other punk rock bands? Just because they are punks doesn't mean that they're nobodys. Do the Circle Jerks, too.

From A Punker  
Woonsocket, RI

I live in Trinidad, West Indies. There are a lot of people here who listen to rock music. It is sad that we are not able to see more world-famous bands live. However, Helix came down here last December, and I really enjoyed them. I realize that it may be financially ridiculous for bands to tour here, but I still wish they would. I can sympathize with your problems concerning the PMRC. Here, many so-called "adults" believe that rock music is the devil's music and is directly linked to sex and violence. Come to think of it, I sympathize with those "adults" too. They don't know what they're missing.

Bill Labbon  
Trinidad, West Indies

I'm extremely disappointed with the new AC/DC album. They've never done anything this bad before. I like their bluesy music, but they use it too much on this album; it's just not



Ronnie James Dio: Does Hit Parader give him enough coverage?

metal anymore. Even the name of the album sucks — *Blow Up Your Video*. I hate to put them down, but after *Fly On The Wall*, I didn't think that AC/DC would sink so far down after being so far up. Get it together, guys. If you try harder, maybe you'll get another platinum album. Even if you don't, try and make your records count.

Jason McAmbridge  
Leucrazia, CA

I'm writing to thank you for the articles on Warlock. I just listened to *Triumph And Agony* for the first time. It was so incredible! I've been waiting and waiting for another record since their *True As Steel* album. Finally it's here and better than I ever dreamed. It's slow; it's fast; it's perfect. Warlock has a style and energy that's powerful enough to make it to the top. I really hope they make it.

Gale  
Metal Heaven, AZ

I'm writing in regard to your April "Letter Of The Month," where you made the comment that "Awards shows are more concerned with keeping Granny in Iowa from being offended." Why do you stereotype Iowa so much? What do you think we are — a bunch of "hicks?" This letter is written on behalf of all the headbanging lowans. There are a lot of us. When will you realize that we aren't a state full of illiterate farmers? We are just as hardcore as you big city slickers, if not more. I was thinking about you when I was at the David Lee Roth concert on March 9th. Hopefully, the tour will reach a city near you. If not, just call any one of us hillbilly lowans for a rundown. I know we'll all be there.

Happy Trails  
Kyle Bliven  
Columbus Junction, IA

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Winky  
 Knothole, FL

I just wanted to thank you for the check I got for winning First Prize in your "I Can't Believe This Is Happening To Me" sweepstakes. When I received your letter saying I had won First Prize and \$1,000, I couldn't believe it! Thank you for making a dream come true! Keep up the good work on your terrific magazine.

Shannon Bybee  
 Anchorage, AK

I just want to say that Great White kick ass! I've been a fan of theirs for a while and I was dying to see them in concert. Finally, I got the opportunity to do so. They were awesome! Jack Russell definitely got the people on their feet and kept them there. The band really knew what they were doing. I just hope that Jack and the boys don't get big heads.

The Biggest & Best Great White Fan  
 Jade, RI

I recently attended an Aerosmith concert and was very impressed by the finesse of Joey Kramer. His drumming reminded me of the late-but-great Bonzo, especially during his solo. Jimmy, Robert and John, if Led Zep ever reforms, Kramer is your man.

J. Swinford  
 Jay, OK

Hip-hip-hoo-ho for Loudness who, as Rate-A-Record critics, claimed everything they had listened to was good. It's nice to know we have rockers with open minds. One other thing, who cares if Vince Neil looks like a lady? He's a great singer! And who really cares what the fuck Bret Michaels thinks about Izzy, Slash or Axl Rose? I think Guns N' Roses is the best fucking band alive!

Rich "The Fish-Man" Ossian  
 El Paso, TX

Recently, I had the extreme pleasure of meeting ex-Kiss guitarist Mark St. John. I went to his house. When he opened the door, I nearly passed out! I couldn't believe I was standing right in front of one of the world's best guitarists. He was very nice and very polite. He even gave me a copy of his new record, *White Tiger*. It's very good. I hope Mark starts to get a lot of well-deserved recognition. For someone to overcome arthritis and continue playing guitar (especially the way he does) is absolutely remarkable.

Marcus Moon  
 Santa Ana, CA

Dear Mr. Secher,

Just a thank you letter for your indie reviews on Savage Steel's debut LP. I'm the singer and thought I'd thank you for the reviews. Seeing it's a dog-eat-dog world, a good review is rewarding. We're currently working on our second LP, which is a lot stronger.

Paul Gleneicki  
 Mississauga, Ontario, Canada

I cannot understand why anyone would listen to a rotten group like Motorhead! They resemble a bunch of old bikers. I saw an interview with them and they don't know shit about music. The so-called "lead vocalist" sounds like he's on the verge of losing his voice, which would probably make us all happy. Don't get me wrong, I rarely criticize anybody and I love all kinds of music. So I can understand and accept any music that someone wants to listen to, except Motorhead! The best solution is to have them give it up — and return to the fuckin' bars and drink themselves under the damn table and save the next generation from thinking of today's music as old crap, because today's music IS NOT CRAP!! Anyway, I seriously doubt that Motorhead will be able to tough it out and be remembered.

Arvada, CO

I'm sick and tired of being made fun of when people find out that I like music other than heavy metal. Sure, I love Bon Jovi, Motley Crue, Europe, Stryper, Poison and Cinderella. But I also like Madonna, Michael Jackson, Air Supply and Whitney Houston. I may have a mellow side, but that doesn't mean that I don't know how to PARTY!

Music Lover In General  
 Fairfield, PA

I'm a big fan of Ozzy, Metallica, Anthrax and Dio. No offense, 'cause your magazine is one of my favorites, but it's getting pretty lame. All I ever read about are sissy bands like Poison and Bon Jovi. I mean Jon is one hot dude, but his music has got to go! Please start giving some space to the real heavy metal bands like Metallica, King Diamond — the ones who really keep metal alive and thrashin'!

Metal Head (Mari)  
 Beertown, WI

If Bon Jovi is shit, then how come *Slippery When Wet* has sold 8.5 million copies in the U.S. alone? And how come Def Leppard and Dokken make MTV's Top 10? What is it about some people that makes them lean towards songs about suicide and the devil?

Kadimah Elson



Motorhead's Lemmy & Tracy Ullman: Does he resemble an old biker?



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# KINGDOM COME

## *The Song Remains The Same*

Alex Solca



Kingdom Come: "This band isn't into speed metal — we're into playing with emotion."

### Blues/Rock Unit Cashes In On Classic Rock Sound With Debut LP.

by Andy Secher

By now you've heard all the rumors that Kingdom Come isn't a new band at all; they're actually Led Zeppelin in disguise. Though the Zeppelin sound certainly is prevalent throughout Kingdom Come's first LP, the band isn't the brainchild of Robert Plant or Jimmy Page. It's actually the baby of German-born rocker Lenny Wolf who, after a number of failed attempts at rock stardom (most notably with the early '80s band Stone Fury), has finally hit the big

time. Recently we hooked up with Lenny during a brief respite in Kingdom Come's current Monsters Of Rock tour and discussed his successes, as well as his failures, in the world of heavy metal.

**Hit Parader:** Lenny, why do you think Kingdom Come has become successful, while Stone Fury, to be polite, did not do quite so well?

**Lenny Wolf:** There were a number of reasons. I was one of them, and the record company Stone Fury was on was another. The label's problem was that they had no idea how to handle a hard rock band. They thought the album would sell itself and get on the radio. They didn't realize a band like

Stone Fury needed to get on the road so the fans could see us and hear us. The other problem was me. I was a little overconfident back then and I was very, very immature. The failure of Stone Fury was actually good for me because it made me much more humble, and a lot more sensible as well.

**HP:** How did Kingdom Come come about?

**LW:** After Stone Fury broke apart a few years ago, I wandered around rather aimlessly for a while, trying to get my thoughts together. Finally, I went back home to Germany, locked myself in my apartment and spent all my time writing songs. I must have written 40 or 50 songs in the space of a few months; it was really an incredible time for me. I was influenced by everything I heard. Some of the songs I wrote had a strong Beatles feel to them, others had a black urban sound and others were pure hard rock with a strong Led Zeppelin influence. After I had written the material I wanted, I put the band together. I went out and found my guitarists Danny Stag and Rick Steier, a bassist, Johnny B. Frank, and the most kick-ass drummer in the world, James Kottak. This is really the first time I've ever felt like a true member of a band — it's wonderful.

**HP:** You just mentioned the Led Zeppelin influence on much of your material. Was that as intentional as it seems?

**LW:** As soon as we started recording the album, I knew there would be comments about the Zeppelin sound that some of the songs had. I was worried that we might get a very negative backlash, but thankfully that hasn't happened. I think people look at Kingdom Come the same way I do — that it's one thing to just sound like Zeppelin, but it's something else to be a great band that has a strong Zeppelin influence.

**HP:** Your vocals on *Living Out Of Touch*, *What Love Can Be* and *Get It On* are really amazingly similar to Robert Plant's.

**LW:** Thank you. I certainly take that as a compliment, because he is one of the greatest singers in rock history. On the other hand, I think it's more that I have a similar attitude to Plant, more than a similar sound. The key to Kingdom Come — whether it's the vocals, the songs or the guitar work — is that we play with attitude and passion, which is what Zeppelin did as well. They will always be the kings to me, and I'm certainly not out to take their throne. That is something that just can't be done.

**HP:** It seems that Kingdom Come is a throwback in a number of ways — your image and sound is more of the '70s than the '80s.

**LW:** I don't think a band has to wear spandex and drink Johnnie Walker to have an image. As I said before, attitude and music is much more important than image to us. Today, it seems that the most important thing is how a band looks or how fast the guitarist can play. I'm not into speed metal or speed guitar. I've always been a fan of the blues, and if that means my roots are in the '70s, then I'm proud of that. There was a lot of great music played back then. It's too bad that more bands haven't chosen to continue the great musical traditions of the hard rock form.

**HP:** You're part of the Monsters Of Rock tour, along with such bands as Van Halen, the Scorpions and Dokken. How has that experience been for you?

**LW:** It's been one of the most incredible experiences of my life. The idea that we've been able to play in front of 2 million people is really incredible. On top of that, I've always been a big fan of Van Halen and the Scorpions, and Don Dokken is a friend of mine from way back, so it's a double thrill for me to be part of the Monsters package. I think we've made the most of the opportunity given us, and we've enjoyed every minute of it. A lot of people have wondered if we would be able to reproduce our album sound onstage, and I think some of them have been shocked that we have.

**HP:** You played a lengthy tour of Europe before you started the Monsters tour in May. How did European audiences react to the band?

**LW:** Very well. It was a great experience for me to take this band back home to Germany with a successful album under our belt. We played 15 shows in Germany, 19 in England and a number throughout the rest of the Continent. But to be honest, while that tour was fun, it was nothing compared to what has happened for us in America. There's no question that this is the capital of heavy metal — no other place comes close. When those American fans stand and cheer us every day on the Monsters tour, I'd love to walk out into the crowd and thank each one of them personally. They really seem to love us, and all I can say is that I always knew Americans had great taste in music. □

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## H heavy metal HAPPenings

by Andy Secher

Judas Priest's Rob Halford admitted he's a little disappointed that his band wasn't able to tour America this spring in support of the group's new LP, *Ram It Down*. But the blond belter did stress that the Priest will be unleashed on our shores very soon. "We originally had some outdoor festival plans for the beginning of summer, but when those fell through we went back to our original intent of touring Europe in the early summer, then coming to America in August for the rest of 1988."

\*\*\*\*\*

Alice Cooper says he's not upset that his campaign to become governor of Arizona isn't being taken seriously. With the campaign slogan "A troubled man for troubled times," the Coop figured he couldn't get into more trouble than the state's current main man, Evan Meacham — who's currently being kicked out of office. "This state needs some help at the moment and I'm the man to do it," Alice explained with straight-faced sincerity. "We've had a guy who's about to be impeached, so could I do any worse?"

\*\*\*\*\*

Bruce Dickinson of Iron Maiden is so proud of the band's latest album, *Seventh Son Of A Seventh Son*, that he pulls no punches in admitting it's the best Maiden album ever. "I know everyone says that about their new album, but that's not my style," Bruce said. "This really is the best album we've ever done. I say that for a number of reasons; the concept and musicianship of the album is excellent, and I think it's the most creative effort I've heard from anyone in a long time."

\*\*\*\*\*

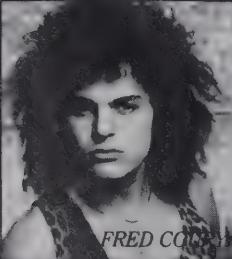
Problems continue to abound in the Ozzy Osbourne camp. As you all probably know by now, bassist Phil Soussan left the Ozzy fold and has been replaced by longtime Ozzy cohort Geezer Butler. But rumors persist that drummer Randy Castillo may also be thinking of leaving before the Oz finishes work on his long-overdue new LP. "I've always said that anyone is free to leave if they want to," Ozzy said. "This is the Ozzy

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Osbourne band, and if anyone doesn't want to remember that, they're free to go off on their own anytime they choose."

\*\*\*\*\*

Whitesnake's new home video, which features almost the entire headlining performance American rock fans have been treated to over the last four months — as well as some of their band's MTV videos — is actually not the first home vid package the group has done. Vocalist David Coverdale explains: "We released an earlier video package in the Orient a few years back," he said, "although the band was very different then. If I can remember, I think the lineup back then was Bernie Marsden and Mickey Moody on guitar, Ian Paice on drums, Neil Murray on bass and Jon Lord on keyboards. Obviously, we've gone through some major changes since then, but both videos capture music that will always be very near and dear to my heart."

\*\*\*\*\*

Keep an eye out for a new Motley Crue LP, which should be hitting record stores within the next four months. While bassist Nikki Sixx wouldn't divulge too many secrets behind the new Crue platter, he did indicate the disc may be a loosely-structured concept album tackling a variety of subjects near and dear to the hearts of Crue lovers. "We're thinking about doing something like that," Nikki conceded. "You can bet there will be plenty of cool stuff in the songs, and maybe a few new tricks that nobody would expect from us."

\*\*\*\*\*

Talk about a band with nine lives! Guns N' Roses seem to get more chances than the proverbial cat. After being dropped first by David Lee Roth, then by AC/DC as the opening act on both those band's current tours (the reason being vocalist Axl Rose's unpredictable behavior), the L.A. bad

boys ended up opening for Iron Maiden. "We've been real lucky to go out with Maiden," guitarist Slash said. "They're a great band and a nice bunch of guys — and on top of that, they really dig us."

\*\*\*\*\*

There wasn't a dry eye in the room when Metallica's Lars Ulrich described how pleased he was to have the song *To Live Is To Die* on the band's new album. The reason for the emotion? Most of the track was written by the late Cliff Burton, just before his untimely death a year and a half ago. "It really made us feel good having something that Cliff helped write on the album," Lars said. "He was always coming up with great riff ideas, and we saved a lot of 'em. When we were getting material together for this record, we uncovered takes of the stuff that eventually emerged on *To Live Is To Die*."

\*\*\*\*\*



Alice Cooper: Running for governor of Arizona.



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## Letter Of The Month

Dear Mr. Secher,

I see a very dangerous situation developing. Too many metal bands are able to record and release albums these days. I'm not a kid anymore — I'm 23 — so I'm old enough to remember when a metal album was a very special thing. Today, it seems that the market is glutted with product — much of which is by inferior bands who only got a contract because of the way they look or who they know. Can anything be done to remedy this situation?

Brian B.  
Cincinnati, OH

Dear Brian,

Let me ask you, what do you prefer — having two or three metal albums a year or a hundred? Granted, many of the LPs being released these days aren't of superior quality, but if a lot of young bands hadn't been given the chance to record, many of today's stars — including Metallica and Poison — might still be searching for their big break.

That new band you've been hearing about featuring the stellar talents of former Ozzy guitarist Jake E. Lee and ex-Black Sabbath vocalist Ray Gillen is going to be called Badlands. Currently, the group — which also features drummer Eric Singer and bassist Greg Chaisson — is in the recording studio working on demos for their first LP. At the moment, no less than four major labels are bidding for Badlands' services. "This is really exciting," Gillen said. "All the guys in this band have been involved in some bad projects in the past, so we appreciate how great this thing is turning out to be."

\*\*\*\*\*

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Jake E. Lee: At the helm of Badlands.



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Maiden Metal Machine Rolls Into High Gear With *Seventh Son Of A Seventh Son*.

by Winston Cummings

The Maiden Metal Machine is on a roll — and as rock fans from Albany to Anaheim are well aware, when The Machine gets going, everything in its path is liable to be obliterated. In fact, nothing would please vocalist Bruce Dickinson, bassist Steve Harris, drummer Nicko McBrain and guitarists Dave Murray and Adrian Smith more than seeing their latest LP, *Seventh Son Of A Seventh Son*, steamroll its way to the top of the charts. Judging by the positive reaction the concept album has already received from both fans and critics alike, the Maiden men may have created the most successful record of their long and glorious career.

"With an album like this you really can't worry too much about how many copies it'll sell," Dickinson said. "When we started working on *Seventh Son*, we all just became completely wrapped up in the concepts we were creating. This is a very satisfying album for us because, not only does it contain some of the best material we've ever done, it finds us all in a state of mind that is amazingly similar."

"I couldn't believe it when Bruce first contacted me with some of the ideas he had come up with for this album," Harris added. "I had been working on some songs on my own, and when we got together and started to let each other in on our new ideas, we were amazed by how similar they were. I had already written the title track, and Bruce had already written what turned into the intro to Side One. Both of these songs touched on the subject of the number seven and its special powers. We looked at each other in amazement. It was truly a special moment for us because it was like some greater spirit was controlling and guiding us."

Whether it was a friendly spirit or merely the band's own creative juices that sparked *Seventh Son*, the album marks Iron Maiden's most ambitious undertaking ever. From the Zeppelin-esque style of *Can I Play With Madness* through the unrelenting power of *The Prophecy* and *Only The Good Die Young*, the band have created an LP that not only holds together as a concept piece, but brandishes true sparks of metal brilliance in each and every song as well.

"We never would have sacrificed anything just for the sake of recording a so-called 'concept' album," Dickinson said. "The most important thing to us was making an album that took Iron Maiden one step further than we've ever been before. That just so happened to be a concept album. But we believe it is the imagination we've displayed in the individual songs that makes the record so special. I do an a capella vocal on *Can I Play With Madness* that is totally different from anything I've done before, and Adrian and Dave have come up with guitar passages throughout the album that are just brilliant."

of time, as we have been, you don't even think about groups like the PMRC," Dickinson added. "But then when the album's released, you're obligated to come over and deal with all of that rubbish again. It really doesn't deserve the space in magazines or on the television news that it's been getting — those people should just mind their own business. They have no more understanding of this album than month-old children. They choose to hear only the negative messages that are present. Actually, the album ends on quite an upbeat and positive note."

Where it is debatable that a story of a soul captured by the devil because he committed suicide can be considered upbeat, there can be no doubt that Maiden have once again stared their detractors in the eye and emerged victorious. Already the band's U.S. tour has set arena records, packing the biggest halls in the country with fans eager to see what Dickinson described as one of the most elaborate and complex stage presentations in rock history.

"We had quite a bit of fun coming up with the concepts that emerged as this stage show," Bruce said. "We knew we wanted to play off the Gothic images presented on the album, but we weren't sure exactly how to capture the full magnitude of what *Seventh Son* is about. Our technicians worked overtime coming up with some of the most amazing effects I've ever seen in my life. I'm very proud to go onstage each night knowing that the fans will be treated to a truly unforgettable experience."

"It's a challenge for us to come up with a stage show that is always better than the ones that have preceded it," Harris added. "Each time we think we've come up with the ultimate, but then we learn a bit more on the road and technology creeps ahead a bit, and we're able to create something even more spectacular. I've been asked if we ever run the risk of creating a stage show so great that it will make the music seem secondary. Actually, we came close to that on the *Powerslave* tour a few years ago, and I think that made us cut back a little when we went out behind *Somewhere In Time*. But for *Seventh Son*, we've created an album so powerful that it virtually demands a great stage show to support it. We've hit on the perfect balance between sight and sound this time — it really is the ultimate Iron Maiden experience." □

***"This album takes us one step further than we've ever been before."***

Not everyone agrees with Dickinson, however. Already the album's controversial story line — which tells the tale of a young boy whose soul is fought for by God and Satan — has brought negative reactions from conservative action groups who have labelled the album "blasphemous". True to their "devil may care" attitude, however, the members of Maiden have taken such criticisms in stride.

"It is somewhat silly isn't it?" Harris asked. "Who are these people to say anything about music? Do they think they really understand what any artist is trying to communicate in his work? I was always led to believe that America was the home of free speech, but more and more it seems that free speech is fine — as long as the majority agrees with it. We tend to totally ignore those people, and I think everyone with a mind of their own should do the same thing. But sometimes those people can be a bit annoying."

"When you're away from America for a period

Dickinson & Murray



# DEF LEPPARD

## Above And Beyond

by Hank Thompson



Todd Kaplan

Phil Collen: "Both Steve and I are always improving as guitarists."

### Hysteria Road Show Winds To A Close As Leps Begin Looking Ahead

Phil Collen and Steve Clark are both quiet, unassuming guys caught up in the three-ring circus known as Def Leppard. On one side they're flanked by the human quote machine, vocalist Joe Elliott; on the other, by media darling, drummer Rick Allen, who's wowed the rock world with his amazing recovery. But Phil and Steve wouldn't want it any other way. These two guys believe in the time-honored axiom of letting their music do the talking — and judging by their work on the Lep's multi-platinum *Hysteria*, their "words" are reaching the metal masses loudly and clearly. Still, we weren't satisfied just listening to this guitar duo's riffs — we wanted to get the low down on the band's current world tour from their own unique perspective. So, being the good journalistic troopers that we are we recently trudged out on the road with Def Leppard to hook up with Clark and Collen.

**Hit Parader:** Do you feel you get the respect you deserve as guitarists?

**Phil Collen:** We do get ignored a bit because of the type of music we play. Some people look at us as a very commercial band — which we are in some ways — and because of that they don't give us the kind of recognition we'd like. It's kind of a drag.

**Steve Clark:** I think our playing is noticed and appreciated by the fans, which is really more important than having the critics love our playing. *Hysteria* is the kind of album that is a guitarist's dream, because it has so many different styles within the songs. We're very satisfied with the music we make which, to me at least, is more important than getting all the critical raves.

**HP:** Do you find you're still improving as instrumentalists at this point in your career?

**PC:** We're both improving by leaps and bounds. When you sit on the tour bus or in your hotel room and play for a couple of hours, then play at soundcheck, then play for two hours during the show, you'd better improve or something's wrong with you. When you're not on the road — and Def Leppard was off the tour circuit for about three years, as most everyone knows — you can get a bit lazy with your practicing, but when you're on the road, you live, eat and breathe the music.

**SC:** Once you work out a guitar part for an album, you tend to stick with it for a while onstage — just because you think people expect that from you. But after you've been onstage for about four months, you notice that your solos have changed. They evolve naturally. I never set out and say, "Tonight I'm going to try something different." That just happens because you become more comfortable with the material, and you do get a little better as a guitarist. Sometimes whole songs can evolve like that.

**HP:** Is there one particular song this time that's changed onstage from its album version?

**PC:** Yeah, *Pour Some Sugar On Me* — which also happens to be our latest single and video — has really improved from the version that's on *Hysteria*. I'm certainly not saying the album track isn't really good but, to our ears, it just is a much stronger track now. It's hard for me to put my finger on exactly why that's true, but every time we play it, we all just break into smiles.

**SC:** Another one is *Bringing On The Heartbreak*. That song's changed a great deal since we recorded it, but that was more by plan than by

chance. The honest truth is that we got incredibly bored playing it the way it was, so we started using an acoustic guitar in the beginning and building up to the electric part. It really breathed new life into that song.

**PC:** Usually, our attitude is that when get really tired of a song, we just leave it alone for a while. But *Heartbreak* was one we knew we had to play or the fans would riot on us, so the change was necessary. We keep changing our live set just so we stay really into it. We've dropped things like *Love And Affection* and *Armageddon It*, which were in the set we started out with in Europe. Then a few months back we dropped *Hit And Run*, because the set was getting to be two hours long.

**HP:** So playing night-in and night-out can get to be a drag.

**SC:** Not really; we enjoy it immensely. But when you do start to get tired of playing a song, you've got to move on to something else. That's the only way to keep things really sounding fresh. If your heart isn't into a song, it'll sound like crap. We figure that most of the people in the arena know *Pyromania* and *Hysteria* better than our earlier albums, so that's where the material comes from. It's our job to make the show exciting every night.

**HP:** After not touring for so long, has it been difficult getting back on the road?

**SC:** Nah, we've enjoyed every minute of it — and I mean that. When you haven't played in a long time, you really begin to appreciate how wonderful the road is. You really do miss the fans and the excitement — and even the traveling. You'll never hear any of us say something bad about touring, because we know all too well what it's like when you're not on the road for a very long time.

**PC:** We want to kiss the stage every night when we go up there. We really hated being in the studio after a while, so we never complain about playing live. Anyway, with the great stage we have to work on this time — with it right smack in the middle of the arena — every night presents new challenges and new musical victories.

**HP:** I know this is a horrible question to ask a band after they spent the better part of a year recording their last album, but have you begun thinking about the next album yet?

**SC:** If you're asking are we going to take four more years to get the next one done, the answer is bloody hell, no! But we really haven't done

much work for the next one yet. We do have some loose ideas floating around, and we're always writing new songs, so I don't think we'll have any problem. But with this band, you just never know when something unexpected will pop up. But we feel, at this point, that we can handle anything and everything that's thrown our way. □

**"People don't usually give us the recognition we deserve."**

Ken Settle



Steve Clark: "Your guitar solos on stage just tend to evolve naturally."

# LITA FORD

## Sitting Pretty

### Blonde Bombshell Reaches The Heights With First LP In Two Years.

by Rob Andrews

Lita Ford can't wait 'til her tour hits Las Vegas. With her luck hotter than the proverbial pistol at the moment, lovely Lita figures she's a cinch to break the bank at the biggest casinos in town. What makes Ford so confident these days? Well, her first LP in nearly two years has rocketed up the charts, spewing out a single, *Kiss Me Deadly*, that has become a favorite on both radio and MTV. After suffering through a difficult period in her life, when she had to change record labels and management, Lita's now living in a high-stakes world where she'll never roll anything but sevens and elevens again.

"It's great that things are really taking off," she said, relaxing in her publicist's New York office in a tight-fitting T-shirt and ripped jeans. "I've got to admit that there were times over the last few years when I wasn't exactly brimming with confidence about things turning out as well as they have. But I got myself involved with some great people — Sharon Osbourne, who's my manager, and Mike Chapman, who runs my record label — and things just fell into place."

"I'm a real positive person, anyhow," she added. "I'm not the type to sit around and feel sorry for myself. If I do feel a little down, I'll probably hop into my car and head off to a party with some friends. It's great having a lot of friends in the music industry because, not only do they understand your problems, but they'll always be there when you need a little extra help — like writing songs for your album."

Among the amigos who aided Lita on her latest LP are Ozzy Osbourne (who happens to be the husband of Lita's new manager), Motorhead's Lemmy and Motley Crue's Nikki Sixx. Perhaps Nikki's involvement is the most surprising because it's no secret that, at one

time, Lita and Nikki lived together — and broke up under some very strange circumstances. But according to Lita, that all happened many years ago, and now the two successful, mature rockers can not only be friends, they can even collaborate on material when the mood strikes them.

"I really value Nikki as a friend," Lita said. "There's no point in going into what we went through years ago because that's old news, and I never like discussing my private life. But the fact is that he's one of the smartest people I ever met. I think so many people have the wrong idea about Nikki because of the image he has and the songs he writes. But he's actually one of the most talented musicians and songwriters around. Everything he does comes right from the heart. That's why his stuff is so good."

### *"I knew I had to look hot to make the Kiss Me Deadly video work."*

"Actually, the song we wrote for my album, *Falling In And Out Of Love*, came together as something of an accident," she added. "I was working in the studio next door to where Motley was while they were recording *Girls, Girls, Girls*. There's a central room in the studio with a piano in it, and one night Nikki and I just found ourselves alone sitting at the piano. We just started humming some melody lines and, before we knew it, we had the basics of the song together. I don't think Nikki even realized we had a whole song there. He probably writes a dozen things like that a day, then forgets 'em. Thankfully I was there to take advantage of it."

Though Ford's stellar associates certainly helped her album sales, the disc's biggest boost came from the video for *Kiss Me Deadly* — a clip that shimmers with the sheer heat of Lita's animal magnetism. This is one rock and roll female who knows that sex sells — as long as someone has the musical goods to back it up.

"I love it when people think I'm sexy," Lita said. "What can be more complimentary than that? But when I hear someone say, 'She couldn't have played that guitar solo because

she looks too pretty,' that burns me up. Hey, I don't hear them saying that about Nikki Sixx or Jon Bon Jovi. They consider them musicians first, and that's what I want them to consider me. People can say anything they want about the way I look or the way I dress as long as they talk about my music too."

"I worked my ass off to get in shape so I'd look good in that video," she added. "I got myself a private workout instructor, went on a special diet and practically killed myself. I've been something of a fitness nut for a long time, but when I decided to do a video like the one for *Kiss Me Deadly*, I knew I had to look hot to make the clip work. I'm really happy that people got off on it. You wouldn't believe how excited I was when the fans first voted it into the Top 10 of the MTV dial-in show last March. It made my entire month."

Lita indicated that her next video venture might be a live clip, filmed during one of her upcoming tour dates. But, at the moment, that remains up in the air — as do her road plans. With her close connection to Ozzy Osbourne, there has obviously been talk of an Ozzy/Lita tour package, but with the Oz's recording being delayed, and no plans for him to tour before the fall, Lita knows that there's no time to sit back and wait.

"I'd love to go and play the arenas as a special guest on the Ozzy tour," Ford said. "Obviously, Sharon and I have discussed that a lot. But the fact is that my album came out in February, and there's just no reason for me to wait six months to tour. That could be suicidal. What I've done is put together a pretty good package of club dates, and I figure I'll be able to land some arena shows too. The album's done so well that there have been some pretty good offers coming in."

"I certainly haven't written off the idea of going on the road with Ozzy in the fall," she concluded. "But that's still way down the pike. I just want to take advantage of all the good things that are going on in my life at the moment. The future will take care of itself. I've been pleasantly surprised by the amount of positive response the album's gotten, both from the fans and from other bands. I've got to figure I'll be a pretty hot item throughout the summer. I've never been one to count my chickens before they hatch, but I can sense that I'm on the verge of some pretty exciting things happening in my life." □

Albums On Sale

Lita Ford



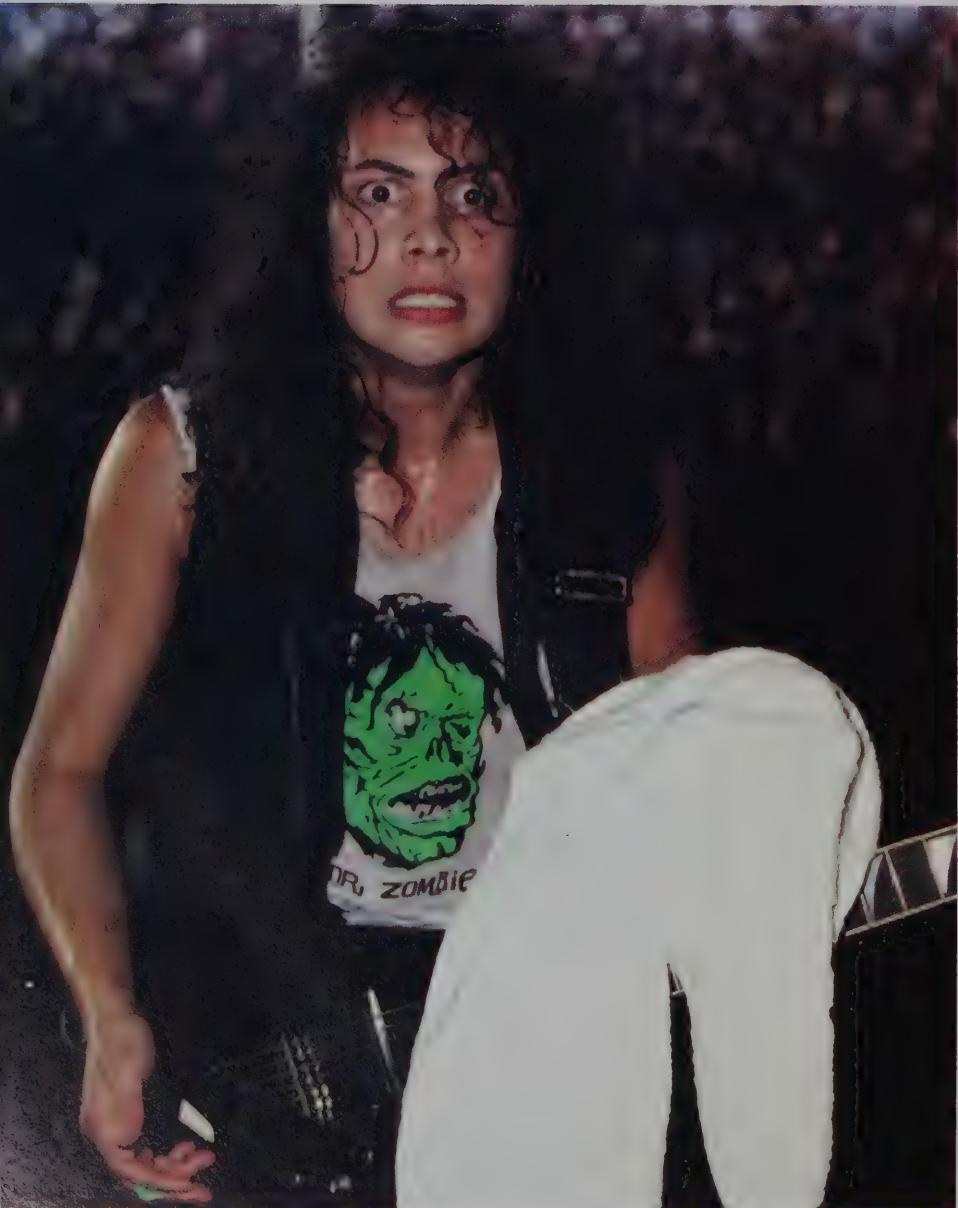
# METALLICA

## LOUD & PROUD

Power Metal Masters Finally Release New LP.

by Ralph Stockton

Ross Marino



Kirk Hammett: "We're looking forward to getting back on tour."

The place was San Francisco; the year, 1984. In a small club on the outskirts of town, a then-unknown band was setting up their gear in preparation for a gig that night. As the band members carefully lined up stack after stack of amplifiers, the club owner suddenly burst forth. "Hey how many of those things are ya gonna use?" he demanded. "I've only got a small place here — whatta ya tryin' to do, take the roof off?"

That poor club owner had little idea what was really in store when the four young musicians known as Metallica finally plugged in and turned their amps up to 10. What emerged from their sound cabinets was enough to raise the roof — a white-hot metallic sound that was heavier than hell, yet maintained a strangely melodic undercurrent. To even the most untrained ear, it was apparent that this band had something very special to say — and a very special way of saying it.

"Those early days were a lot of fun," drummer Lars Ulrich stated recently. "In fact, I think we played some of our best music in those days and in those places. There was a kind of simple, straightforward purity to those shows that you just can't capture in a recording studio, no matter how hard you try."

Lars certainly knows whereof he speaks. After all, he and the rest of Metallica — guitarist Kirk Hammett, bassist Jason Newsted and guitarist/vocalist James Hetfield have been sequestered the last few months in a West Coast recording studio trying to capture the raw essence of Metallica on vinyl. Unfortunately things aren't as simple today as they used to be. Metallica, to say the least, are no longer a faceless Bay Area band willing to take any club gig they can scrounge up. Rather, they've emerged as one of the most important — and influential — groups that rock has produced this decade.

For Metallica, this new LP represents something of a cross they have to bear.

No matter how upbeat they remain about their new project, there's no question that the various pressures which have been building for Metallica over the last two years will all come to a head with this vinyl venture. It is the first album they have recorded as superstars. It is their first big-budget LP. And it is their first full-length effort since the tragic death of bassist Cliff Burton in September, 1986. All in all, Metallica have a great deal to prove with this record — both to themselves and to their ever-growing legion of supporters.

"We don't think about any of that," Lars insisted. "We can't allow ourselves to get sidetracked by things that really aren't that important. All we can do is make this the best album we're capable of, and I think we've done that."

Many fans' primary interest in the record, though, may come from their curiosity about how bassist Jason Newsted has influenced the band's songwriting and sound. In his previous group, Flotsam & Jetsam, Newsted was responsible for writing virtually all the material, and he admits that he's anxious to contribute as much as he can to Metallica.

"I've been doing some writing," he said, "but I'm not going crazy like I used to. If I come up with a good riff or a lyrical idea that might work, usually I'll take it to James and run it by him. The best part about Metallica is that there really aren't any big egos at work here. Everyone's just interested in making good music. There's no jealousy if I come up with a good idea and there's certainly no hard feelings on my part if they don't really like something I've written. There's a lot of honesty, and I think we've grown to really appreciate each other's opinions."

Though recording the album has been an incredible slow process, the Metallica men know that once the disc is completed, their lives will quickly go into overdrive. The demand for the band to perform live in Europe and Japan, as well as throughout America, is already overwhelming. The group's next tour will likely rank as one of the most successful — and profitable — road ventures of the year. They're currently on tour as part of the Monsters Of Rock package, and their own headlining tour will kick off in September. For a band that was an opening act for most of their last road trek, such a quantum leap is a little hard to accept.

"We can't let everyone's opinion about how the record or our tour will do affect us in any way," Hetfield explained. "It's nice to sit back and have people tell you that you're cool, but most of the time we let it go in one ear and out the other. Man, if we ever start believing all that, we'll be in big trouble!"

"We're looking forward to getting back on our own tour," Hammett added. "But we're not concerning ourselves with where we'll play, if we'll headline or how big the arenas will be. That's why we have managers. I'm sure the response to the record will have a lot to do with what our options are. If the fans like the record — and we think they will — then maybe all

the cool things that people are saying will happen to us will come about."

Of course, whether their album soars to the top of the charts on platinum-coated wings or languishes disappointingly at the bottom, it's safe to say that the four guys who comprise Metallica will remain the same. Come hell or high water, they'll still be wearing their ripped jeans, drinking their beers — and anything else they can get their hands on — and generally living life to the fullest. But this time around, they'll probably have to be a little more careful with the way they live those full lives. In the past few years, the band members have suffered a series of injuries and accidents that have left no one in the group unscathed. Hetfield

broke both an arm and a wrist in skateboard mishaps, Ulrich suffered a broken foot and Hammett is still forced to endure the aftermath of his bumps and bruises garnered through his on and offstage activities. With more and more at stake with every passing day, Metallica's management and their record label are telling the boys that it's time to start taking better care of themselves.

"The way we live is just a continuation of the attitude we have in our music," Ulrich said. "We don't want to change anything, and we won't. Of course, none of us wants to get injured, but we've lived through that and survived as a band. In fact, I can't see anything ever stopping Metallica." □



James Hetfield: "If we ever start believing all the good things people say about us we'll be in trouble."

# VAN HALEN

## The Monsters Of Rock

L.A. Legends Headline "Monsters" Tour  
In Support Of *OU812*

by Andy Secher

Life on the road with a rock and roll band isn't as glamorous as most fans think. Sure, there's the jet travel, the fancy hotels, the great restaurants and the constant adulation. But for most bands — even those as big as Van Halen — there are also the endless hours

hanging around backstage, simply waiting for a show to begin. There, ensconced in rooms decorated with wooden chairs and maybe an occasional torn couch, a band has to get itself physically and mentally prepared to lay down two hours of blistering rock and roll.

After more than a decade of traveling the highways and byways of planet earth, the guys in Van Halen have the routine down rather

well. Guitarist Edward Van Halen, bassist Michael Anthony, drummer Alex Van Halen and vocalist Sammy Hagar seem to have an inherent knowledge of when to work, when to relax; when to warm up, when to lay low; when to eat and when to merely stare at the endless, nearly-identical buffet tables laid out before them.

They arrive at gigs about two hours before show time, usually in

a fleet of limousines that have carried them from their hotel — or perhaps a radio station or record company meeting — to the surprisingly ordered confines of backstage. There, the band members quickly disappear into their dressing room to change into their stage attire, tune up or simply joke around.

"Hey did you see that Porsche we passed on the way in?" Hagar asks Anthony as the pair open their private footlockers and decide what they'll wear onstage that evening. "Yeah, that was a '79, wasn't it?" Michael answers. "It looked like it was in really great shape." From there, their conversation drifts to friends they have seen the night before and possible plans for after the show. Their chatter is soon interrupted, however, by a series of animal-like sounds emanating from the dressing room next door. No, the circus is not in town, but a certain Mr. Edward Van Halen is making his guitar sound like a herd of African elephants is on the loose.

"I just do that for fun," Eddie says as he puffs on a cigarette and fools around with a small practice amp. "I'm really into sounds — especially sounds that I can make with the guitar. But sometimes I don't take it very seriously. At a time like this, when we're getting ready to go onstage, I'll play just about anything that comes to mind. I have a routine I go through, but I'll try anything I think is cool."

In yet another room, Alex Van Halen is banging out drum patterns on a rubber pad while standing half-naked in front of his dressing trunk. Always calm, Alex comments how hard — or easy — it is to get back on the road after nearly a year away from the tour trail.

"We approached this tour, especially the Monsters Of Rock thing, with a lot of enthusiasm," he says. "This is the first tour we've begun with total confidence in a long time. The last few with what's-his-name [David Lee Roth] had their own problems, and last time with Sammy — even though we knew in our hearts everything would be cool, there were still some doubts floating around. This time everything was just totally cool. We knew we were into it, we knew the record company was into it, and we knew the fans were into it."

The time backstage moves slowly — make that very slowly. Sound engineers, lighting riggers and other technical crew members scurry about, making sure that all the band's gear is in perfect working order. In sharp contrast to

Jodi Summers



Van Halen (left to right): Edward Van Halen, Sammy Hagar, Alex Van Halen, Michael Anthony.

Jeffrey Miers

Edward Van Halen



the frenzy around them, the VH members remain calm. By now, the entire band has gathered in one room to discuss certain stage strategies for the evening, as well as to just enjoy each other's company. Sammy and Ed begin to jam on guitar to an old blues tune while Mike wades through a new box of bass picks, looking for imperfections.

A series of well-wishers, concert organizers and local celebrities parade through the dressing room, making casual conversation for as long as they can retain a band member's interest. Each VH member remains polite and charming, despite the seemingly never-ending string of handshakers. Before too long, it's time to gear up for the show. As the strains of Robert Palmer's *Addicted To Love* fill the room, the VH boys gather together, singing along, checking their outfits and their instruments one last time, and prepare to go to work.

"Let's do it," Hagar shouts at no one in particular as the band file out of their dressing area and move quickly towards the stage. Even before they appear on the tilted, brightly lit stage surface, Edward's chordless Kramer emits a series of shrill whines that has the crowd of over 70,000 fans on their feet in anticipation. Soon, the entire band comes into view — Hagar dashing back and forth across the front of the stage, bowing to the crowd and shaking his mane of long curly, blond hair, while Edward — a big smile on his face — leads the band into the show's first number.

For the next two hours, Van Halen rock and roll as only they know how, playing all their recent hits — *Best Of Both Worlds*, *Why Can't This Be Love* and *Summer Nights* — along with a generous selection of cuts from the group's new LP, *OU812*, and chestnuts from the group's halcyon past. And, of course, there are the now-legendary solos, during which first Alex, then Michael and finally Eddie get to strut their stuff under the spotlight.

"Actually, the solos have been toned down a bit — at least mine has," Michael said shortly before going onstage. "Back on past tours, my main intent during the solo was to see if I could break my bass. I'd jump on it from the amps, throw it in the air and try anything this side of blowing it up. This time I'm actually trying to play the thing!"

To describe a Van Halen concert is almost a waste of time — it is one experience that truly must be seen to be believed. Judging by the success the band has enjoyed

along the Monsters tour trail throughout the summer of '88, millions of fans from coast to coast have been shelling out their hard-earned greenbacks to share that experience. Already the tour has appeared in over a dozen cities, and there are plans for another dozen shows — or more — to carry the tour right through the end of

August. Suffice it to say that nothing makes the master blasters in Van Halen happier than knowing their fans are enjoying themselves as much as the band members are.

"That's the most important thing to us," Hagar beams. "We want the fans to leave our show every night feeling that they've just seen the

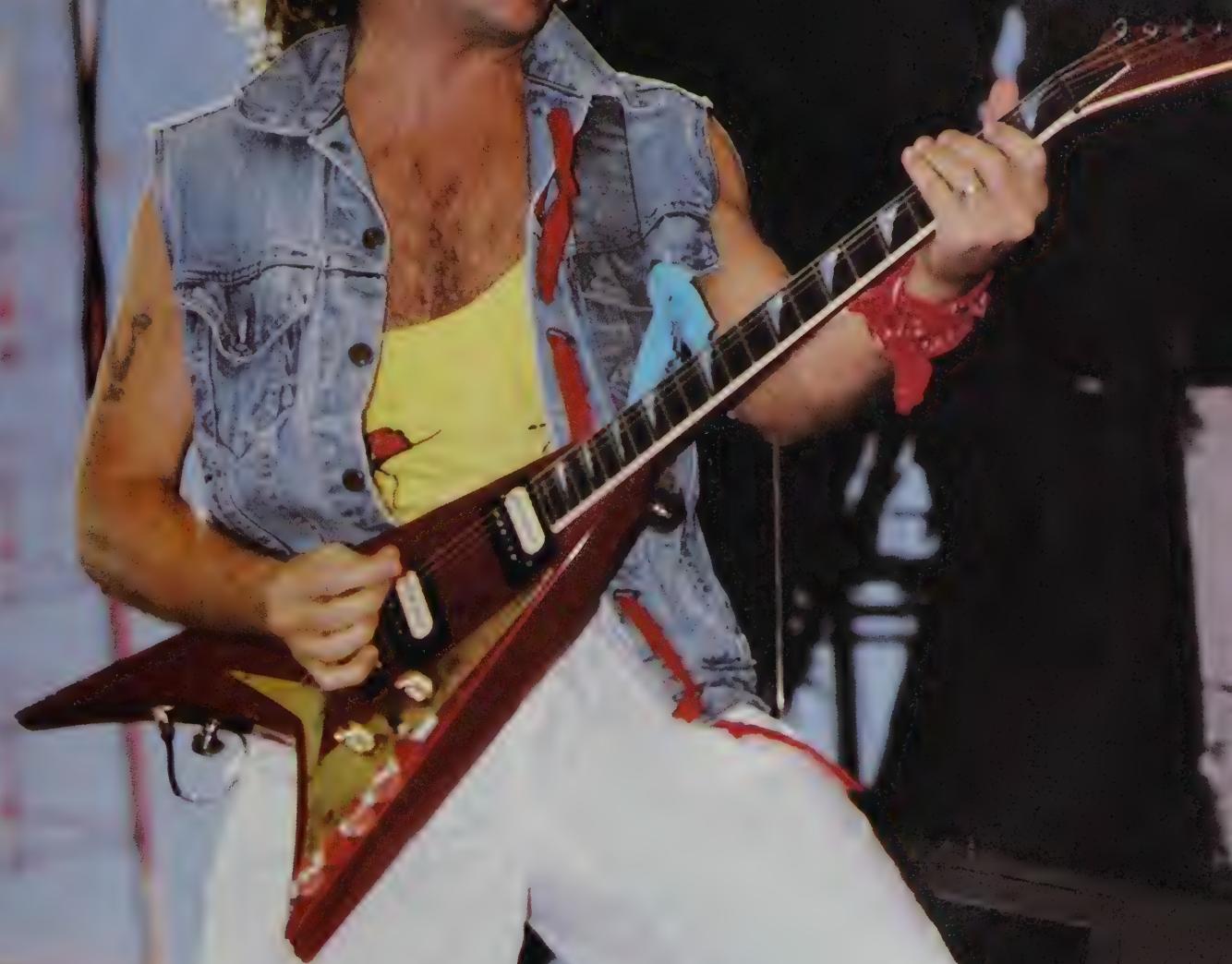
best rock concert of their lives. There are scalpers at all these shows asking big bucks for tickets. We want to know that, even if a kid has had to shell out a hundred bucks or more to get in, when he leaves he knows it was worth every penny. We want him to believe in his soul that Van Halen is the best rock and roll band on earth." □

Ross Marino



Michael Anthony: "This time around I'm actually trying to play the bass during my solo."

INTERVIEW  
Sammy Hagar







HIT PARADER  
**GUNS N' ROSES**

# MEGADETH

## Heavy Duty

### Mustaine Men Go For The Gold With So Far So Good... So What.

by Eianne Halbersberg

"We wanted to make this record a descriptive performance of the new band," says vocalist/guitarist Dave Mustaine about Megadeth's *So Far So Good... So What!* "It is a statement of youth in America — personal not political. Kids don't care about just the message or just the music. It's like gunpowder and casing — they don't mean shit on their own, but when you put them together, the combination gives you a hell of a killing weapon. Lyrics have no impact if the music isn't strong. This record has both. It's sort of an Aesop's Fables look at life in general with a moral to each story."

Although Megadeth has undergone transitions in the past year, with drummer Chuck Behler and guitarist Jeff Young replacing Gar Samuelson and Chris Poland last summer, Mustaine cites strength in change. He staunchly defends the band he co-founded with bassist Dave Ellefson and maintains, they are currently operating in peak form. "There were a lot of misconceptions going around," he observes, "people thinking I'm a heroin addict, sick all the time because I'm so pale and skinny. I live in a tour bus and sweat my butt off every night, so what do they expect? Jeff's even thinner than I am and he's the healthiest one in the band. Before this, the band was really way down and I could sense the demise of Megadeth. I

**"People come to our shows to have fun, get wasted and meet girls."**

figured, 'You guys [Samuelson and Poland] are causing trouble and you're out!' Now people say, 'Oh, Dave looks good. He's not so sad or drunk all the time.' That's because the band is so much better now."

Considering Mustaine's reputation as the angry young man of rock and roll, it's interesting to note how successful he and Ellefson have maintained a lengthy working relationship. "He lived in the apartment underneath me," Mustaine recalls, "and was playing his bass full blast. I threw a flower pot and exploded his air conditioner. He freaked out, ran upstairs to see who had done it and why. That's how we met. He needed cigarettes and I walked to the store with him, hoping he wasn't some maniac about to pull a knife and splatter me for what I had done. We got a case of Heineken, got plowed by the pool and found out we had the same musical goals. I had a vendetta to settle, and we started working together."

Asked which of his skills — vocalist, songwriter, musician, performer or producer — he considers his strong point, Mustaine fires back without missing a beat: "Sex! I sure get enough practice! Seriously, though, I guess I'd say I like playing guitar best. It's the one thing that never fucked me over

— but if it had a brain, it probably would. Playing guitar is more fun than just singing, although what I do is more like yelling. I move around a lot, keep my eyes open, look at the neck of the guitar. Having Jeff there to hold down the fort helps. In some bands with only one guitar, the bottom end drops and it sounds like crap. The rhythm guitar is what makes it come together for us."

Never at a loss for words, Mustaine gets even more fired up talking about live performances. "Most groups get mad when kids let out their aggressions and throw shit at the band. I only get pissed off if something hits me and I get hurt. There's always one guy with no brain cell who's going to pull the plug on everyone's TV. I'm not opposed to people having fun at concerts, but the security people are just frustrated jocks who aren't good enough to play sports, so they take it out on the kids. These guys with plant life-IQs don't even bother checking for cameras, and tape decks — we've been bootlegged so much! Promoters pick these blockheads to work for them without looking out for the band's best interests, and if I get hurt, I will own that hall because I'll sue the hell out of them."

"People come to shows to have fun, drink a six-pack of Schlitz, get wasted, meet Suzy, screw her, and say, 'Hey, I've got a new girlfriend now thanks to Megadeth.' They're looking for a good time and sometimes it gets out of hand and they throw things on stage. But they don't mean anything by it. Some people have low levels of self-control. It's not like they come with a direct intent to hurt the musicians. They just don't realize what they're doing."

Concert injuries aren't Mustaine's only gripe. "A lot of things bother me," he says. "Most of all, it's how parents have given up on youth and treat children like punks. They're responsible for the way kids are and they should be more compassionate. I was on my own at 16 because of my dad being deceased and my mom being a real religious person. People with the opportunity to grow up with both parents — whose fault is the distance between the parents and the kids? Respect your elders? Why, if they're stupider than you are? Try to talk to them and they say, 'Yeah, yeah, not now. I'm watching TV.'

"I learned about sex and drugs on the street. Parents should tell their kids sooner, so they know. These young girls don't realize; they think they can't say no. And guys just want to get on and off, in and out, goodbye."

"To me, parents are responsible for why there's no real love any more. When kids come to our gigs, we give them something to believe in. They have no role models — politicians smoke pot; their wives are on acid; we've got a wrinkled baboon for a president. There's not much to turn to besides music."

Between touring and recording, Megadeth keep a hectic schedule. Mustaine claims to "enjoy my time off, but I don't try to make it the most important thing in my life. I'm happier than ever with the new band. A lot of bands don't seem to have the chance to enjoy themselves. They've got the musical chops, but they break up because each person thinks he's better than the others. We're not pretentious, pompous rock stars. We're true to our following, and we deal with current issues and events. So many bands sing about sex and hot rods. That's so redundant. How about being lonely, stuff like that? There's different ways to be lonely, like even with all your friends around, not just 'Oh, I still love you.' Our fans know we have integrity, and even when the worst happens, like lineup changes, we do our best to set the band back on track faster and harder."

"I've sometimes felt that a lot of people are probably offended by what I say," he continues. "They think I mind-feed the kids who listen to us, but what the hell? You can read what you want at the public library and I think lyrics are the same way. You listen to what you like and write about what you want. Freedom of speech, religion and all that. I've been told I go overboard when I talk to the audience, but it's a concert, not a bar. We have a set song list; we don't take requests. When someone starts yelling things at us, I just want to put my guitar down and go piss on their head. There are more people than that one loudmouth who deserve to see the show."

As Megadeth's popularity increases, it's refreshing to find that Mustaine's perspective remains unaffected by fame and success. "The biggest change is that we've gotten older," he says. "We don't take any bullshit. We're our own bosses. No one influences our thinking. The only other change is being accepted. Now, people are starting to relate to where we come from. Our record company, agency, and management talk to us; they listen to what we have to say. Instead of having to kindle our own fires now, we just toss a match and watch it blaze — we throw our seed in the mud and everyone else farms it." □

*Jeffrey Masson*

**Dave Mustaine**



# DOWN AND DIRTY

# CINDERELLA

Bob Leafe



Tom Keifer: "We approached this album with a much more critical ear than the last one."

## Long, Cold Winter Goes A Long Way Towards Establishing Philly Band's Stellar Credentials.

by Andy Secher

It's been said that a band's second album is the most important record of their career — especially if their first disc was a success. A solid second LP can cement a band's reputation, while a disappointing effort can cause doubters to wonder about the group's lasting talents. In the case of Cinderella, it seems safe to say that their second record, *Long, Cold Winter*, has gone a long way towards proving that this Philadelphia-based quartet belong at the top of the heavy metal hierarchy. Vocalist/guitarist Tom Keifer, bassist Eric Brittingham, drummer Fred Coury and guitarist Jeff LaBar have created a blistering, bluesy collection of rockers that expand upon the themes presented on their double-platinum debut, *Night Songs*. Recently, we hooked up with Keifer to discuss the pains and pleasures that went into making Cinderella's second album a superior effort.

Hit Parader: Tom, what are the biggest differences between *Night Songs* and *Long, Cold Winter*?

Tom Keifer: This album was approached with a much more critical ear. I tend to hate everything we do right after we record it. I'll go back into the control room after cutting a vocal track and be totally pissed off at myself. Thankfully, our new producer is able to calm me down and make me listen to things a little more objectively. But the key this time was that we tried to take everything we had learned in the studio and on the road during the last two years and put that to work for us. This is a better record because we took charge of it from the very

beginning and really got the sound we wanted on every song.

**HP:** After *Night Songs* came out, it was said that you had a few dozen songs left over from those sessions that you wanted to use on this album. Did you do that?

**TK:** Nah, everything on this album was written while we were on tour last year. I know a lot of guys say they can't write while they're on tour, but I get a lot of writing done that way. I wrote 13 songs while we were on the road, and ten of those ended up on the album. I went for a quality-not-quantity philosophy this time, instead of the other way around — which is the way it was before we recorded *Night Songs*. Yeah, we had 50 songs written before we cut that first album, but only a dozen of them were worth recording. This time, every song I wrote was good enough to be on the record.

**HP:** This album has a much bluesier feel than *Night Songs*. Why did you change your sound?

**TK:** I don't think we really did change it that much. This album is very representative of Cinderella's music, maybe even more so than the first album. It is bluesier, but songs like *Shake Me* on the last album were kind of bluesy too. I grew up on bands like Zeppelin, AC/DC and Aerosmith, and to me those groups were more bluesy rock than metal. That's the direction I want this band to go in. I don't mind us being called a metal band but, in my mind, we're just pure rock and roll.

**HP:** Was there a great deal of pressure on you to make this album as good as *Night Songs*?

**TK:** I didn't really feel it. The way I live my life is just to get up every day and do the best I can with the time I have. I'm not gonna sit around with my head in my hands worrying. This is supposed to be fun, and I plan on enjoying it as much as I can. There's no time to feel pressure. You've just got to go and write the songs and record 'em the best you can.

**HP:** Once and for all, let's put to rest the stories that Fred Coury is leaving the band, okay?

**TK:** I'd sure like to do that. We've never denied that there were some problems with Fred while we were recording the new album, mostly because of his inexperience. We needed a particular sound on some of the tracks, and when Fred couldn't really handle them, we called up the best person we could think of — Cozy Powell. We've admired his stuff for years when he played in bands like Rainbow, and our producer knew him fairly well. He came in and did a great job for us, but Fred is the drummer in Cinderella — and I hope he is for as long as we're together.

**HP:** Do you have any favorite tracks on the album?

**TK:** I really like the title track because it's so moody and powerful. But I like a lot of the other songs as well. Hell, I love 'em all! One that comes to mind right away is *Falling Apart At The Seams*, which is about being totally worn out and at your rope's end. That's the way you can feel on the road sometimes, and this song really captures that "down" attitude. But then we balance out that feeling with a real upbeat rocker like *Gypsy Road*, which is a much more

positive look at life on tour.

**HP:** Aren't there an awful lot of "road" songs on *Long, Cold Winter*?

**TK:** Well, as I said before, that's where they were written. But a hotel room in a strange town is a great place to write a song. You can be very emotional because you're away from your family, and there aren't too many distractions, so you can really get into your music. But not all the songs are about the road. The ballad *Don't Know What You've Got Till It's Gone* isn't a song about the road and it's one of the best songs on the album.

**HP:** Speaking of the road, you're just about to begin your American tour opening for Judas

Priest. When do you figure you'll headline your own tour?

**TK:** We're not in any rush. We learned last time — when we went on tour with people like David Lee Roth and Bon Jovi — that it's cool to open for popular headliners, then try and steal their audience. (laughs) If you're lucky, maybe you'll pick up one or two new fans each night. The Priest tour has been great for us because they're bringing in the real rockers, and some of those people missed out on us the first time around. Maybe they saw our video, but they didn't see us live. So we figure we're reaching a new audience now. There's time for us to go out on our own after the next album. We're not in any hurry. We just want to take everything nice and slow and enjoy life along the way. □

Bob Leafe



Jeff LaBar: His guitar playing shines on the band's new LP.

# WHITE LION

all photos by Elisa Casas

## LIVE ON STAGE

White Lion on stage is like a rock and roll hurricane. Vocalist Mike Tramp is a swirl of constant motion as he dances and prances his way across the stage tossing his mane of blond hair in time to the band's infectious beat. Guitarist Vito Bratta lays down his patented licks while bassist James Lomenzo and drummer Greg D'Angelo create a rock solid foundation for the band's frenzied rhythms. Live, White Lion's sound is polished and exciting — an enhancement of the style that's made their recent LP, *Pride*, a platinum smash. While they've been an opening act for the likes of Kiss and Aerosmith for most of the last year, these New York rockers know a shot at headlining is only another hit album away.

"That would be our dream for 1989," Tramp said. "We'd love to make another album that's as strong as *Pride*, then go off as our own tour headliners. We've really enjoyed touring with Kiss and Aerosmith, but we're ready to headline. That's when the fans will really see what we're capable of doing on stage."



James Lomenzo: "We're never sure what's gonna happen once we start to play — and we like it that way."

Vito Bratta: "Yeah, Edward Van Halen was an influence on me — but I'm getting tired of people comparing us."



Greg D'Angelo: "We don't care if we're playing a club or a packed arena — we always play as hard as we can."

**Mike Tramp**



# SCORPIONS

## Behind Enemy Lines

Annamaria Di Santo



Scorpions (l. to r.): Matthias Jabs, Rudolf Schenker, Klaus Meine, Herman Rarebell, Francis Buchholz.

**Teutonic Terrors Travel Around The World To Promote *Savage Amusement*.**

by Rob Andrews

The Scorpions have never done anything in a small way. During their 15-year career, this German quintet have prided themselves in making some of the grandest album and concert statements in the history of heavy metal. That pattern for extravagance has continued in 1988, a year in which the Scorpions have roared back to the top of the charts with *Savage Amusement*, their first LP in three years, and co-headlined America's first Monsters Of Rock festivals. For vocalist Klaus Meine, guitarists Rudolf Schenker and Matthias Jabs, drummer Herman Rarebell and bassist Francis Buchholz, the triumphant return has been exciting, if somewhat expected, a fact we recently discussed with Meine and Schenker.

**Hit Parader:** How does it feel to play giant arenas that hold 70,000 people, as you've been doing on the Monsters Of Rock shows?

**Rudolf Schenker:** It's very exciting, but the size of the crowds isn't that new to us. We played in front of 300,000 people at the Rock In Rio festival a few years ago, and we've played outdoor shows in Europe as part of the Monsters Of Rock festivals there that have been almost 100,000 people in size. But having people contained in a big arena is a little different than having them in a giant field. It seems that you can hear them much better in an arena, and that makes a big difference.

**Klaus Meine:** It's also nice that most of the people have seats, so they can at least rest between acts. They certainly haven't been resting during our set! (laughs) It seems like the fans are more energetic than ever, but of course, one of the reasons for that is because they're outside on beautiful summer days enjoying the sun. It's a much more relaxed and entertaining atmosphere than some indoor arenas can be in the middle of winter. We've had a wonderful time on this tour, and we hope the fans have as well.

**HP:** Will you begin a U.S. arena tour as soon as the Monsters package is finished?

**KM:** We're not sure. Since we haven't been playing with all of our new stage gear on this tour, we may go over to Europe for a month to play some concerts over there. Then we'll get together our entire stage set and begin a four-month U.S. arena tour in late August. But all that may change. We possibly will go right into the American arenas when the Monsters end.

**RS:** We've usually toured the indoor arenas in cool weather, and we might wait for that again this time. Anyway, if we've covered most of the country as part of the Monsters Of Rock, we don't want to hit those same markets again within a month or two. Then the fans would take us for granted and say, "Oh, it's them again." After not touring America for almost three years, we certainly don't want a reaction like that from our fans. We want them to be very anxious to see us.

**HP:** With *Savage Amusement* selling very well and the Monsters doing great business, it seems that your three-year layoff from the road hasn't hurt your popularity.

**RS:** We really never were too concerned that it would hurt us. Our fans know what the Scorpions are capable of doing, and they've shown their support for us over the years. It's not like another band can come along and steal our audience because nobody plays music like the Scorpions. We have a very special sound, and the fans have come to expect great things from us. On the new album, we've created what we consider a classic Scorpions' album, so we're not surprised that the fans have been there to support it.

**KM:** We like to think that one of our greatest qualities is consistency. We always strive to make each of our albums just a little better than the one before it. Since our previous record, *Love At First Sting*, was very successful, we had to work extra hard to make sure this one was better. It took a great deal of time and effort, but I think we achieved what we wanted. To us, the key is knowing that the fans will be as satisfied with our albums as we are.

**HP:** It was rumored that you guys threw away

over 20 completed songs before picking the ones that finally appeared on *Savage Amusement*. Is that true?

**KM:** I don't know exactly how many songs we rejected, but it is true that there were a lot of them. But we knew that making this album wasn't going to be a quick or easy process. Everyone in the band worked very hard to make sure they gave their maximum effort, both in songwriting and playing. What difference does it make if we rejected 20 songs or two? The only thing that matters is that the songs we finally put on the album were very good.

**RS:** We always write extra songs for our albums. Sometimes they pop up on the B-sides of singles; at other times they just get buried and forgotten. It's not that any of them are bad songs. It's more that we might have had something similar that was better. You don't need four ballads on an album with similar tempos and emotions. The trick is to pick the

best one. That's what we did. Those other songs may have been good enough for most bands, but not for the Scorpions.

**HP:** There was some talk a few months back that the band was about to become the first heavy metal band to play the Soviet Union. What happened to those plans?

**RS:** We did it and had a great time. We played ten shows in Moscow before 100,000 people. It was an unforgettable experience.

**KM:** We've played behind the Iron Curtain before — we played in Budapest, Hungary in 1986. But Russia was something extraordinary. Being a German band and having a Communist nation in East Germany, we feel a special urge to reach rock fans who are trapped behind the Communist barrier. That's why playing in Russia was so special for us. We know there are millions of rock fans there — and we hope all of them love the Scorpions. □

Kevin Mazur



**Schenker and Meine:** "The fans during the Monsters Of Rock shows have been great to us."



## Trouble In Paradise

Ozzy Osbourne: "Nobody is bigger than the band itself."

### The Oz Battles Band Problems To Record New LP.

by Winston Cummings

Ozzy Osbourne is in trouble. Within the last year, rock's lovable loon has lost guitarist Jake E. Lee and bassist Phil Soussan from his band, and rumors persist that drummer Randy Castillo may be next to leave the Ozzy fold. Luckily for Osbourne, he's been able to replace his departed comrades with quality personnel. First, Lee's axe slot was handed over to previously unknown Zakk Wylde, while Soussan's bass chores were assumed by none other than Osbourne's former Black Sabbath bud, Geezer Butler.

One must wonder, however, exactly what is going on in the world of Oz

to cause these wholesale defections? According to those close to the scene, the problem with both Lee and Soussan involved money — or the lack of it — that both musicians felt they were owed by Osbourne for their songwriting contributions. When the Oz refused to grant either of them a share of songwriting profits, both felt they had no option but to seek greener pastures. Ozzy, for his part, refutes these claims, stating that both musicians were fired due to their lack of commitment to the band.

"I've always said that no one is bigger than this band is," Ozzy said. "After going through what I went through when Randy Rhoads died a few years ago, I realized that I could survive anything and keep my band going. If Jake or Phil weren't satisfied with the situation here, then they were

free to take their talents elsewhere. I believe they had a very fair arrangement. But sometimes they forget that it's still my name on the albums and on the arena marquees each night."

Despite Osbourne's claims, some deep-seated problems do seem to exist within Ozzy's band. Considering that he hasn't released a new studio LP in over two years, it's not stretching the point to say that the Oz is in the midst of the most critical period of his 20-year career. Though his oft-discussed health problems seem to be behind him, the continual difficulties Ozzy has had with his band seem enough to bring a new bout of boozing to the fore.

"This business can drive a man to drink," Ozzy said with a slight smile. "It seems that rock and roll is designed to give you a great deal of pleasure at times and a great deal of pain at others. I know I can handle changes in the band, and playing with talented young musicians like Zakk is very exciting for me. But I do wish that I could just concentrate on the music for a change and not have to worry about the band or my health. I think I'm entitled to a little mental peace before we get going on this album."

The key to the album's success may well hinge on how well Wylde — who was discovered by Ozzy after auditions had produced hundreds of candidates to fill Lee's vacancy — can stand as a force on the rock scene. Already acknowledged by Ozzy as "the best guitarist I've heard since Randy," Wylde is now sitting in a true hot spot. He knows that if the album fails to live up to commercial and artistic expectations, fingers will point squarely in his direction. The 21-year-old New Jersey native, however, seems well prepared for whatever fate may befall him in the months ahead.

"I'm just real happy to be working with Ozzy," the tall, blond axe slinger said. "I've grown up listening to his music, and the opportunity to work with him is really a dream come true. We've already started getting some material together for the album, and I think it's going along real well. Ozzy's been a real positive guy to work with because he's always encouraging me, telling me to keep writing and coming to him with new ideas. I know there's a lot of pressure on me for this album, but I'm really looking forward to having people hear it."

Though progress is being made on the LP, it now appears that the disc won't be ready for at least another two months. Originally scheduled to be released last April, the record was pushed back to May and then September, due to the dissension within the band, as well as Osbourne's determination to create an album that continues and furthers his noble metal tradition.

"I'm determined to make this the best album I've ever done, no matter how many hurdles are placed in my way," Ozzy said. "It seems like there were a lot of problems in getting this album together, but sometimes those difficulties can be turned around and a great record can be the result. I'm very happy working with the musicians we have at the moment. My old friend Bob Daisley (the bassist in Ozzy's first solo band) has been with us in the studio, helping with the songwriting and handling some of the bass responsibilities. And Zakk's been just incredible. He's behaving like he's been living his entire life in the recording studio.

"It's also been fun working with Roy Thomas Baker," Ozzy added. "I think he might be one of the most talented producers on earth. He has his own way of doing things, which is something I really admire about him. He never lets the way you're 'supposed' to do something stand in the way of getting the job done. That's the same way I like to work. I'll try anything if I think the result will be good."

With his new LP almost ready to go, his revised band beginning to solidify and a new world tour scheduled to kick off in the fall, perhaps Ozzy isn't in that much trouble after all. No doubt about it, this guy has survived death, drunkenness and mental instability to keep his career going for all these years. It's gonna take a lot more to derail the Ozzy Express than the departure of a few band members.

"I'm totally committed to rock and roll again," Ozzy said. "I will admit that a year ago there were thoughts running through my head of trying to become a movie star or something like that. But then I came to my senses and realized I love rock and roll and would never want to give it up. If people like Phil Soussan think they can enjoy themselves more away from me, then that's their choice. I always wish anyone I've worked with the best of luck. I've been doing this a long time, and I think I know what's best for me and my band. Maybe this time I'm wrong — but only time will tell on that." □

Mark Weiss/MWA



Zakk Wylde: "Working with Ozzy is really a dream-come-true for me."

# L.A. GUNS

## Out For Action

### West Coast Rockers Aim For The Big Time With First Album.

by Adrienne Stone

It's been said that roughly every five years, the cycle of music revolves, and a new sound, look and attitude emerges. The last great rotation gave birth to bands like Motley Crue, Ratt and Dokken. It repopularized and refined the glam look of the '70s, while altering it to reflect the '80s newly aggressive demeanor.

Well, guys and gals, it's *that* time again! Once again, Los Angeles has produced a series of groups who are reshaping the musical frontier with the same chemistry and creativity their forebears displayed five years ago. This time, the rockers in contention are Faster Pussycat, Guns N' Roses and L.A. Guns. All of them are streetwise and starved for success. And in the case of L.A. Guns, they're the latest to break through to the masses.

With their self-titled debut LP quickly approaching gold status (sales of 500,000 copies), the gang has taken to the road to spread their life-in-the-fast-lane gospel

across the nation. But not long ago, vocalist Philip Lewis, guitarists Tracii Guns and Mick Cripps, bassist Kelly Nickels and original drummer Nicky Alexander (who has since been replaced by ex-W.A.S.P. skinsman Steve Riley) were living in close quarters in a seedy part of Hollywood. Their music, as a result, reflects their time spent scrambling for a foothold on the ladder to success.

Phil remembers those days all too well. "You know," he says in his proper British accent, "only a year ago, we were all living on about thirty bucks a week. But that's rock and roll. When I first joined the band, we were really broke and we all lived in an apartment together. We got on okay, but there were times when it got a bit tense and there were arguments. It got a bit shaky, but now, because we went through such shit, it's really bonded us."

For Phil, a veteran of the late '70s glam/metal band Girl, (which also featured current Def Leppard guitarist Phil Collen) life had been especially chaotic. Leaving England because, to use his words, he "just wanted to get the fuck out," he fled

the negative atmosphere there to find success in the bastion of musical creativity, Hollywood. "The difference between England and America," he explains, "is that the more you put into something in America, the more you get back. In England, it doesn't work that way. You could give a thousand percent and get nothing back — which is why I'm here."

Although L.A. Guns had not yet signed a recording contract when Phil set foot on American soil, he teamed up with the raunchy unit almost immediately after his arrival. In the beginning, however, it was like taking a step back in order to take a step forward. "Just not having any money was really difficult — having to work out whether you're gonna wash your hair or eat, and having serious arguments over the most petty things, like toothpaste. But we had great times together as well. One of us would get a motorcycle and everybody would be working on it and putting it together. It was a real community spirit."

That "community spirit" extended beyond the fivesome. Bands like Guns N'



L.A. GUNS: "Going through tough times really bonds a band together."

Roses (an offshoot of Hollywood Rose, L.A. Guns' predecessor) and Faster Pussycat (of which Kelly was once a member) were among the first to offer their encouragement. "They're great guys," enthuses Phil. "The L.A. scene is great because people give a lot of help to each other. Things might be tough, but people look after each other."

And although the bands often find themselves in competition for the same audience, Phil asserts that there's plenty of room for everyone. "There's absolutely no animosity between us bands. We've done shows together, and we intend to continue to do so. We've been getting a lot of support from other bands, and we support the up-and-coming bands as well. We ask them to come on the road with us or invite them to do special shows or whatever. That's the way it should be. We'd like to set an example — you don't have to go around hating other bands."

## "Only a year ago all of us were living on thirty bucks a week."

But this camaraderie is not a smoke-screen for a cliquish set who rely more on image than content. For L.A. Guns the music has always been their prime concern. "You know," reflects Phil, "I don't mind if we are considered an overnight sensation, 'cause I'm out to prove that we're not. I mean, we attract a lot of girls and everything. But it's not like we're a pretty band and we wear lipstick and makeup before we go on. We don't change to go onstage. We're not contrived. We're not like other bands that are big overnight sensations but rely on cover versions or have other people write their songs. What we do is real — it comes from our heads and our lives. As a matter of fact, one of my favorite songs is *Sex Action*, because that was the last song we wrote before we went on the road and I was real drunk when I wrote that and it reminded me of a good time. I also really like *Shoot For Thrills*, *One More Reason* and *Electric Gypsy* (the new single), and they're all going down great live."

It is, in fact, in their live shows that L.A. Guns excel. And on this, their first national tour, the response has been incredible. "We're not a jaded band at all. We love what we're doing, we appreciate the chance to be able to do it and I think the people around us really dig that," says Phil. "It's obvious from our stage show that we're into it. I've gotta say that I'm astounded at how we're packing 'em in at the clubs. We played this place called Hammerjack's in Baltimore where there was about an eight-women-to-one-man ratio at the show, there were about 2000

people and the place went nuts. We had chicks up on the stage dancing topless. We didn't sleep that night, needless to say. We just went crazy. Naturally, we were invited back."

The positive feedback they've generated from their leather 'n' lewdness extends to their personal lives as well. "Even when we stop at truck stops and gas stations and things like that, everybody's heard of us," says Phil.

But one might expect that five slim, long-haired Los Angeles rock vagabonds might run into some rather unmusical rednecks as they make their pit stops along the road. "Well," Phil laughs menacingly, "We don't take shit, we don't

give it and we're all pretty good at looking after ourselves. I think people sense that. You know, if we weren't in a band, we'd be in a motorcycle gang. We don't look for trouble, but we don't run away from it if it comes out."

Phil contentedly points out that since this positive attitude has elicited an equally positive response, L.A. Guns will probably be around for a good, long stretch. "Right now, we're in the very early stage of this band and it's very exciting and very positive. We're making people happy and we're very happy people — it's rock and roll. My final quote is... if people don't like L.A. Guns, then they don't like rock and roll!" □

Frank Forcino



Mick Cripps (left) and Phil Lewis: "We're not a contrived band. Sometimes we don't even change our clothes to go on stage."

Rick Gold/ICP

## Yngwie Malmsteen



# Yngwie Malmsteen

by Andy Secher

Yngwie Malmsteen is misunderstood. That's not to say that fans have gotten the wrong musical impression of this Swedish-born guitar maestro. Rather, Yngwie's public persona — that of a moody, brooding musical genius — isn't exactly correct. Sure, he does take his music very seriously and he is a bitch to work with (just ask the string of former vocalists he's left in his wake), but Yngwie's actually a pretty nice guy. He's a joke-cracking, laid-back kind of dude who enjoys his Rolexes and Ferraris, as well as knowing that he's taking the rock guitar to vistas never before imagined. And today, with the release of his new LP, *Odyssey*, his first effort with vocalist Joe Lynn Turner — Malmsteen seems more content than ever with both his music and his life. Recently we hooked up with Yngwie and Joe to discuss their new album and their plans to conquer the rock and roll world.

**Hit Parader:** How did the two of you hook up?  
**Yngwie Malmsteen:** I had finished writing and recording about 99% of the music of *Odyssey*, but I didn't have a singer that I felt comfortable with. Joe's name came up in some conversations with my management, so we flew him out to California, and as soon as we got together, we knew that there was something very special going on. I've worked with enough vocalists to know almost immediately when something is good and when it is not. As soon as Joe came in and started relating to some of the new music I had written, I knew we had to work together.

**Joe Lynn Turner:** I was working on some demos in New York when the call from Yngwie came. To say the least, I was a bit apprehensive, because I was coming off the situation with Rainbow. Quite frankly, after working with Blackmore for a number of years, I didn't know if I wanted to get involved with another guitarist who supposedly wasn't too easy to work with. But once I sat down and talked with Yngwie, I realized that this guy was totally different from the way the media had portrayed him. I was expecting some sort of fire-breathing ogre who couldn't take a shit without holding onto his guitar. What I found was just the opposite — a brilliant and sensitive musician who also happens to be a very funny and nice guy.

**"Joe was actually much easier to work with than I had imagined."**

**HP:** Pardon us for being a little suspicious, but you sound like you two are still on your musical honeymoon. How do you think you'll be reacting to each other after about six months on the road?

**JLT:** We're like a hydra — we have two heads but our thoughts are the same. It's not like either of us is new to this business. We've both been

through a lot of strange situations and, as Yngwie said before, we know when something is good and when it isn't. If anything, I think this will be a stronger unit after a couple of good tours are under our belt. We'll be downright dangerous after that.

**YM:** I don't think either of us is in for any surprises while we're on tour. Joe has adapted very well to singing some of our older material, and he's brought incredible life to the new songs. He's a true professional, and that's a very nice change for me to have as part of my band. He doesn't have a big ego and, believe it or not, neither do I.

**HP:** But what about all those stories that you two were fighting like cats and dogs?

**JLT:** Oh, another one of those **Hit Parader** exclusives, huh? (laughs) The fact is that we got along really well. We were as surprised as anyone when those stories started making the rounds. But I guess it's better to have people saying you hate each other when you don't than having it the other way around. Let's face it, neither of us is scared to voice an opinion, and we did that on a number of occasions in the studio. But that's human nature. If that means we were fighting, then we were fighting, but we certainly don't see it that way.

**YM:** Joe was actually much easier to work with than I had imagined. There were times when I thought he would get upset about a recommendation I made or a production decision, but he wasn't. There were times when I had him remove some screams from the vocal tracks. When you have a voice like his, you don't have to scream. His voice has the same tones and feelings as my

Guitar Maestro Joins Forces  
With Joe Lynn Turner  
On *Odyssey*.

## Beginning An Odyssey

guitar — which is why they sound so good together. I don't use my guitar to "scream", so I figured he shouldn't use his voice to do that. We'll leave the screaming to other rock vocalists.

**HP:** Does that mean that Joe has softened the band's sound? After all, some of your previous vocalists certainly screamed quite a bit.

**YM:** No, he hasn't softened the sound one bit. The music can still go in and rip your guts out. There's just a more tuneful and melodic tone to some of the songs this time and there's nothing wrong with that. The band's sound will still blow anyone away.

**JLT:** (Laughing) Oh no, I don't want to get into one of those "He's changed the band" situations again! Everyone thought that I turned Rainbow into a pop band when I joined them, and now people are starting to say it here. The truth is that in Rainbow, going softer was all Blackmore's idea. Here, we've done nothing to soften the band's approach one bit. All you've got to do is listen to the album to know I'm telling you the truth.

**HP:** Yngwie, we know you had a very serious auto accident about six months ago. How badly were you hurt?

**YM:** Very badly. I was in a coma for six days and I had a brain hemorrhage. They thought I was going to die. I had a bit of paralysis in my right hand, which, of course, is a disastrous situation for a guitarist. But, thankfully, all the physical therapy and hard work I put into my recovery has made me stronger than ever, both physically and as an instrumentalist.

**HP:** We also hear that you've moved from L.A. to the East Coast. Why?

**YM:** I had lived in L.A. for five years, and that's enough for anybody. On top of that, when they started having earthquakes late last year, that was the final straw. I just wanted to get out and move east. I'm still not sure where I'm going to live. It could be New York or Connecticut or Florida, I don't know yet. But if anyone has an extra room they're not using and they wouldn't mind a little late-night guitar playing maybe I'll think about moving in. □

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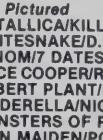
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# Rcelebrity RATE-A-RECORD D

by Charley Crespo

Ace Frehley said he doesn't listen to much music; "I don't have time," was the space Ace's complaint. He does flip on the video channels occasionally though. We presented him, co-guitarist Tod Howarth and bassist John Regan with a batch of recently-released 45s and asked them to pick out a few for review.

## Kiss Me Deadly, Lita Ford

Ace: Sounds a little like Joan Jett. Oh, that's right, they used to be in the same band. The Runaways used to open for Kiss. This song sounds good. Rock on, Lita.

Tod: Nice song, but it goes nowhere. She's singing real good.

John: This is great. This is great. This song must be fun for her to perform. Anton Fig and I did a version of this for Patty Smyth and Scandal. This version is very similar to that one.

## Sound Of A Broken Heart, Prophet

Ace: A new up and coming group. Great song. This sounds like somebody, but I don't know who.

John: Foreigner. I predict this band will do something someday.

Ace: Anyway they're on the same label as us, so we have to be nice.

## Say You Will, Foreigner

Ace: What can I say? Foreigner's great. Can't do much better than Lou Gramm. He's got some vocal range! Great.

Tod: Lou is still one of the best singers in rock.

John: Great record. Mick Jones left his ego behind for the sake of the record, and I mean that as a compliment.

Ace: I bumped into Mick Jones in a Japanese restaurant.

John: I ran into Lou at the Kiss show in Poughkeepsie. He's doing another solo album. But he says Foreigner is still alive.

## Hysteria, Def Leppard

Ace: This is classic Leppard. It's what everybody was waiting for, and it was worth the wait. They're one of my favorite bands.

Tod: I love Def Leppard. They're one of my favorites as well.

## Rhythm Of Love, Yes

Ace: The beginning sounds like the Beach Boys.

John: Chris Squire is one of the best bass players in the world.

Tod: Jon Anderson is underrated. He has a totally unique voice. I love this stuff. At home I listen to it constantly.

## Heaven Knows, Robert Plant

John: The voice is derivative. He sounds just like the guy in Kingdom Come. He should work on it. (laughs)

Ace: Every time I hear Plant's voice, I expect to hear Jimmy Page's guitar coming up behind it. Tasty solo. I just saw this video and it reminded me of David Lee Roth's video. They're both climbing mountains.

Tod: One is climbing a sand dune, the other is climbing a cliff. But bear in mind, it's harder to climb a sand dune.

John: What does that mean?

Tod: I don't know.

## Wishing Well, Terence Trent D'Arby

Tod: I like the performance he gives this song.

Ace: This song has a nice sound. He's got some interesting moves in his concert video too. I like the way the song builds. It's got a simple but catchy melody.

## Love In The First Degree, Bananarama

Tod: Do we have to be nice to every record? No? Then this is shopping spree music.

John: One hears this song and what can one say but Bananarama. (laughs.) That's a line from Amadeus.

Ace: Take it off.

Tod: Could we just look at the cover?

## Another Step Closer, Kim Wilde

John: Some of her stuff is good. This isn't one of them.

Ace: I loved her remake of *You Keep Me Hangin' On*. I bought the cassette. I can honestly say I don't like this as much. She's real cute. If I ever bump into her at a party, I'll tell her.



Tod Howarth, Ace Frehley, and John Regan (l. to r.): Why do these guys like everything they hear?

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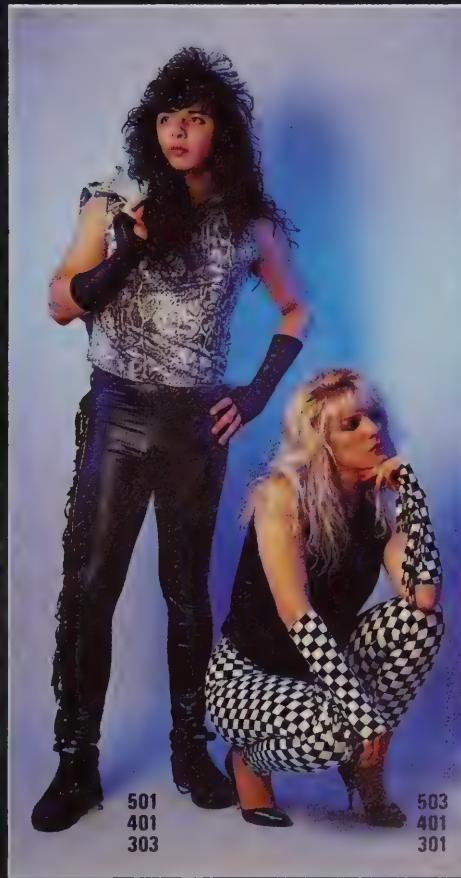
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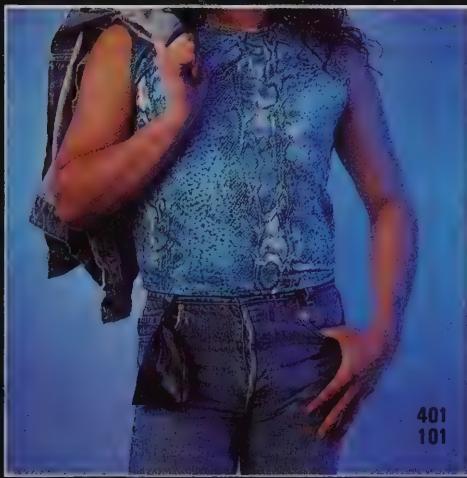
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# ROBERT PLANT & JIMMY PAGE

Mitch Rosten



Robert Plant: "I don't have anything against a Led Zeppelin reunion."

**Rock Legends Work Together On Solo Disc And Contemplate The Future.**

by Winston Cummings

## To Zep Or Not To Zep?

Though they've appeared together onstage, exactly three times during the last nine years, Jimmy Page and Robert Plant will forever be linked in the pages of rock history. Actually, it matters little if the pair ever choose to combine forces again, for the impact they made as the heart and soul of Led Zeppelin from 1979 will last as long as there is a form known as rock and roll. Today, however, the creative and personal barriers that have kept Page and Plant apart since Led Zeppelin's untimely demise have slowly begun to lower. Page has made a guest appearance on Plant's latest LP, *Now And Zen*, while Plant has reciprocated by cutting a number of vocals on Page's oft-delayed solo album. Could it be that before too long this dynamic duo will unite to once again unfurl the Led Zeppelin banner?

"I certainly have nothing against a Led Zeppelin reunion at this point in my career," Plant said with a broad smile. "I like my independence, and I would not give up my solo career for Zeppelin, but at this point, I think we could all get back together again and have some fun. Even Page seems to take some of the hallowed turf of yesteryear a little less seriously than he used to. I know it was quite exciting having Jimmy in the studio to work on my album, and I enjoyed working with him on his project. Actually, we're getting along better today than we have in quite a while."

"I don't know if any of us are ready for the commitment that Led Zeppelin would require," Page countered. "I don't think Robert, Jonesy (bassist John Paul Jones) or myself would want to do anything with the Zeppelin name on it if we all weren't totally committed to making that project stand up to the musical legacy that Zeppelin created."

One major hurdle to a Zeppelin reformation has already been cleared with Plant's decision to include a smattering of the band's classics in his current live set. For many years both Page and Plant agreed that Zeppelin's material was "hallowed" and that no single member of the group should play those tunes. The two exceptions were Page's guitar-only rendition of *Stairway To Heaven* during 1983's ARMS benefit shows and the three songs the "reformed" Zeppelin played at *Live Aid* during the summer of 1985.

"I've slowly come to realize that the songs themselves aren't sacred," Plant said. "It was the chemistry the band had—our camaraderie—that was the special part. When I began to hear bands like the Beastie Boys have the audacity to use bits of *When The Levee Breaks* on their album, and when I began to hear my good friend David Coverdale play homage to Zeppelin in some of Whitesnake's material, I realized there was no reason for me not to play those songs again. I don't think Page agrees with me fully on that—he has a different relationship with the material than I do. But I did ask him how he would feel if I played a few songs live, and he didn't seem particularly fazed."

Page, however, still refuses to let any part of Zeppelin's legacy cloud his solo career. Though he revitalized many of his guitar tricks from the Zeppelin days while touring with his most recent band, the Firm, so far Page has avoided a direct attack on the Zeppelin musical treasure trove. But will this change when Page begins his first solo tour later this year?

"There have been thoughts running through my head about what to play and what not to play," he said. "It will be difficult to fill a two-hour set without relying on some older material. I do have some of the soundtrack work to fall back on, but I don't know if that's what the fans really want to hear. Of course, I do know what they want to hear, but playing that is a very delicate matter for me at the moment."

One solution is obvious—for Plant and Page to join forces at the completion of Plant's solo tour, bring aboard bassist Jones and drummer Jason Bonham (John's son, who will be in Page's touring band) and unleash Led Zeppelin on the metal masses. The idea is something that both admit they've discussed but not always agreed upon.

"I think it would be somewhat difficult for us

to just go out as Led Zeppelin," Page said. "An album of some sort should be done before a tour is undertaken, and I don't know if any of us is that interested in getting involved with a project of such obvious complexity at the moment."

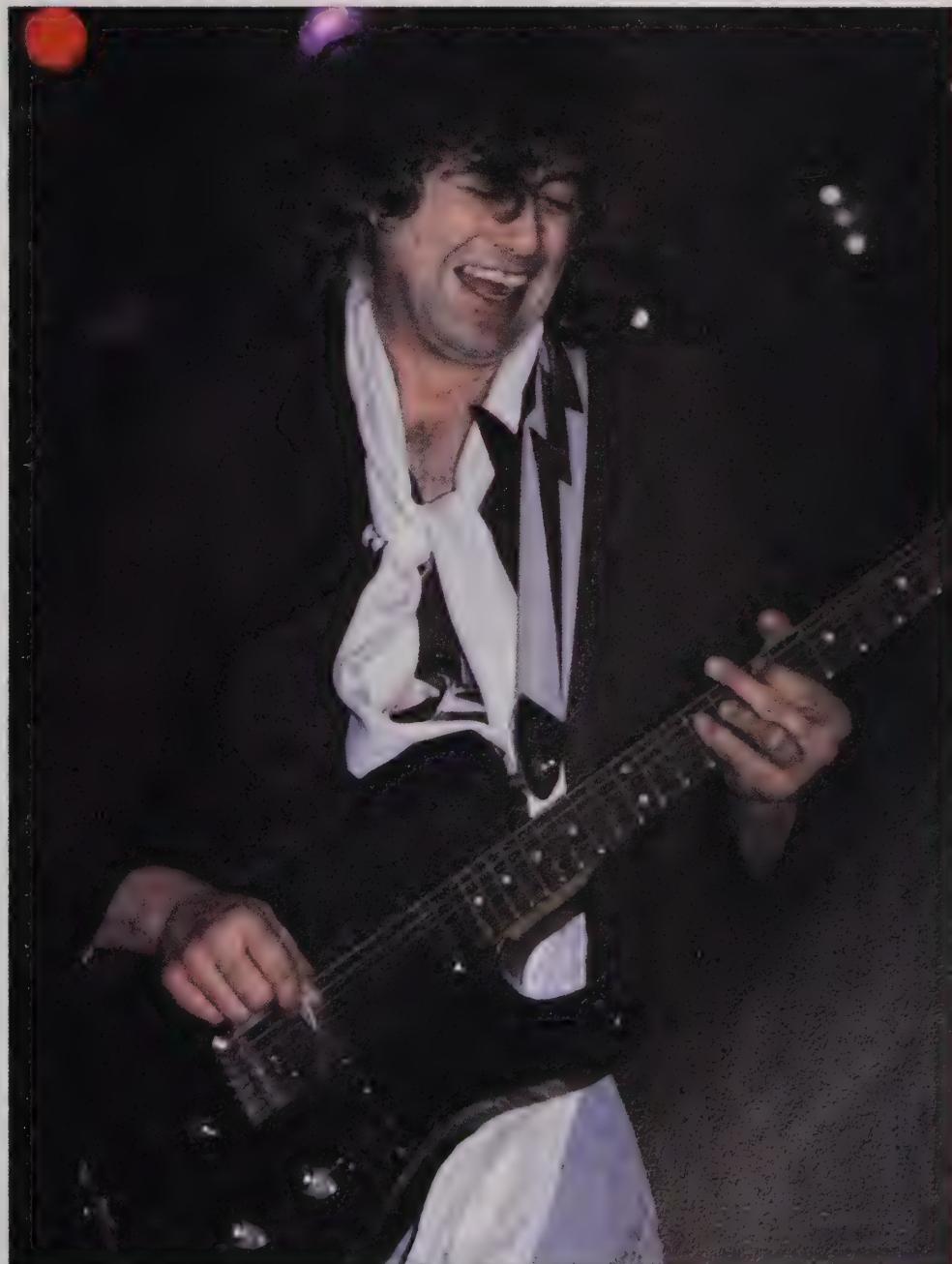
"I think there's nothing wrong with getting together and just having some fun onstage," Plant responded. "If that style of music is still so popular, and it obviously is, why shouldn't the people who made it popular have a chance to play it? A respectful amount of time has now passed since Bonzo's (Bonham's) death, and especially if Jason—who's a great drummer—is involved, I think it could be quite rewarding for everyone."

So, as it has for nearly a decade, the question remains: will Led Zeppelin lay to rest the ghosts that haunt their past and give a new generation of rock fans a chance to hear their metal magic?

Believe it or not, this time the answer may finally be yes.

"We both have albums coming out at roughly the same time, and with any luck I might even be on tour when Jimmy gets his road show underway," Plant said. "If there was a chance to get things together for a few shows, if nothing else, I'd be all for it. I don't think people will make too much of it—hopefully they'd realize it was just a few old friends getting together to play some music. I realize that I may be a bit of a dreamer to think that great things won't be expected of us any time we walk onstage together, but I think we're mature enough to handle that. I've always been a fairly independent sort, so why should I start letting the expectations of others make my life difficult? If we think getting together to play would be fun, I think we'll do it." □

Dave Plastik



Jimmy Page: "I don't know if any of us is ready for the commitment that Zeppelin would require."

# Indie REVIEWS

by Andy Secher

RATING SYSTEM: \*\*\*\*\*=excellent \*\*\*\*=very good \*\*\*=good \*\*=fair \* =poor

## by Andy Secher

### Viking Do Or Die

There's a new breed of metal bands emerging from California these days — groups that have turned their backs on the pretty-boy posturings of Motley Crue and Poison to concentrate instead on the sonic thrashings of San Francisco-based acts like Metallica. Viking is one of the premier exponents of this new West Coast awareness, and the band's debut LP, *Do Or Die*, bristles with the savage intensity of a pit bull in heat. Vocalist/guitarist Ron Erikson, guitarist Brett Erikson, drummer Matt Jordan and bassist James Lareau tear into tunes such as *Warlord*, *Hellbound* and *Burning From Within* with a megadecibel fury that marks these metal men as a band to watch for in the months to come.

Rating: \*\*\*\*

### Complete Death II

This compilation sampler from Death Records gives a broad and powerful overview of the current state of the black metal genre. Drawing from a dozen bands across the metal spectrum — with a strong emphasis on hardcore and thrash — *Complete Death II* is a guaranteed

earache for anyone not attuned to the sonic bashings of young metal acts who'll do anything for a bit of recognition. Just check out tracks like School Of Violence's *Religion* or Hatred's *No Control* for a taste of the no-holds-barred fury contained on this collection. This ain't music for mainstream metal mavens, but if you want to stay on the cutting edge of what's happening in the power metal world, then a copy of *Complete Death II* may be worth adding to your collection.

Rating: \*\*\*

### Nasty Savage Abstract Reality

This four-song EP goes far in establishing Florida's Nasty Savage as a hot young metal band. Though their style borrows liberally from earlier hard rocking units, vocalist Nasty Ronnie, guitarists Ben Meyer and David Austin, drummer Curtis Beeson and bassist Chris Moorhouse bring so much vitality to their presentation that their lack of originality becomes almost irrelevant. Check out any of the record's tracks (*Abstract Reality*, *Unchained Angel*, *Eromantic Vertigo* and *You Snooze, You Lose*) to get a heaping helpin' of Nasty Savage's full-out fury.

Rating: \*\*\*

### Savoy Brown Make Me Sweat

Though they've been absent from the rock scene for a number of years, Savoy Brown is always welcome. For those of you who may not recall this seminal English boogie band, guitarist Kim Simmonds put the first version of the group together some 20 years ago. Since then, the group has enjoyed a series of ups and downs; their greatest period probably being the early 1970s, when a pre-Foghat "Lonesome" Dave Peverett led the band. Today, Simmonds and the band's traditional boogie sound remain intact, standing as a powerful reminder of one of heavy metal's most vibrant originators. The band's new LP, *Make Me Sweat*, displays a finely honed musical style that will make any hard rock fan sit up and take notice.

Rating: \*\*\*

### Venom Live In Concert

To many metal fans, Venom will always stand as the first — if not the best — black metal unit on earth. Back in 1983, when the genre was still little more than a murmur on the rock scene, this three-man Scandinavian unit was establishing the fact that music played with power, passion and fury had a major international audience. Though the original Venom unit of Cronos, Mantas and Abbadon has broken apart, this *Live In Concert* document proves that though many current power bands can play rings around them, Venom possessed a special musical quality.

Rating: \*\*\*

Nasty Savage: Their new four-song EP goes far in establishing their metal credentials.



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Rock 'N Roll

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80/White Room

## FOLLOW THE NIGHT

As recorded by the McAuley  
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**MICHAEL SCHENKER  
ROBIN McAULEY**

*Funny you understand so much  
Where do you always find the  
time*

*The explanations I found  
Are all based on solid ground  
Can nobody get inside  
I tried but I can't find  
There must be a door  
somewhere  
All I need is the key and I'm  
there.*

*Better to leave it alone  
Some things you do disturb me  
Better to weather the storm  
My thoughts so deep I cannot  
see.*

*Follow the night  
Follow your dreams  
Follow the signs  
And all the things you've seen  
Follow the night  
Find your fantasy  
Follow the road  
That leads you straight to me.*

*Confusion inside your head  
You never know where to turn*

*Look for the space instead  
Wonder how you can carry on  
Patience is a lonely word  
We never can have enough  
The problems you can't ignore  
Especially from the start.*

*Better to leave it alone  
Some things you do disturb me  
Better to weather the storm  
My thoughts so deep I cannot  
see.*

*Follow the night  
Follow your dreams  
Follow the signs  
And all the things you've seen  
Follow the night  
Yeah you'll find your fantasy  
Follow the road  
That leads you all the way to  
me oh yeah.*

*Never, never a moment lost  
While the work is done  
Time flies quickly past  
Even for the most eager ones  
The pain that we must endure  
It's not an easy task  
To find what you're looking for  
You simply have to ask.  
(Repeat chorus)*

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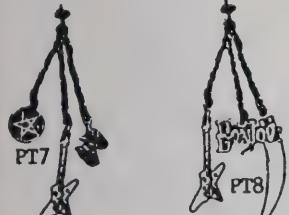
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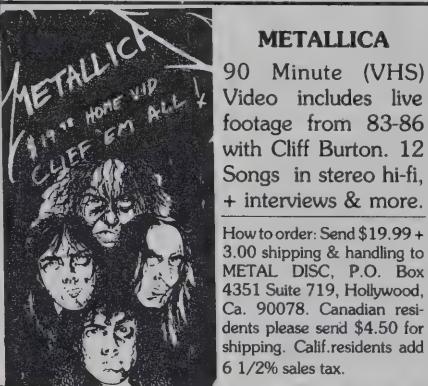
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## TELL ME

As recorded by White Lion

VITO BRATTA

MICHAEL TREMPENAU

We held each other tight  
And ran away into the night  
Oh baby you were so afraid.

We knew we couldn't stay  
Your parents didn't understand  
The love we had together.

We were teenagers  
Far away from home  
We were cold and all alone.

So tell me baby  
All through the night  
That you'll never let me go  
Tell me baby  
'Cause I want the world to  
know.

Together we were one  
We found the place  
Where dreams are made  
And hearts never broken.

We said we'd never leave  
You know we couldn't turn  
around  
And face what we had left  
behind.

We were young and in love  
Out on the run  
We were cold and all alone.

So tell me baby

All through the night  
That you'll never let me go  
Tell me baby  
'Cause I want the world to  
know.

So tell me baby  
I'm the only one  
And all you ever need  
Tell me baby  
That you'll never let me go.

So tell me baby  
All through the night  
That you'll never let me go  
Tell me baby  
'Cause I want the world to  
know.

So tell me baby  
I'm the only one  
And all you ever need  
Tell me baby  
That you'll never let me go.

Oooh oh baby  
Ya know we couldn't turn  
around  
'Cause we were young  
Up against the wall  
So tell me, tell me  
That you'll never let me go  
'Cause I need your love  
And I need it all the time.

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## THE EVIL THAT MEN DO

As recorded by Iron Maiden

SMITH  
DICKINSON  
HARRIS

Love is a razor and I walked the  
line on that silver blade  
Slept in the dust with his  
daughter  
Her eyes red with the slaughter  
of innocence  
And I will pray for her  
I will call her name out loud  
I would bleed for her  
If I could only see her now.

Living on a razor's edge  
Balancing on a ledge  
Living on a razor's edge  
Balancing on a ledge.

The evil that men do lives on  
and on

The evil that men do lives on  
and on  
The evil that men do lives on  
and on  
The evil that men do lives on  
and on.

Circle of fire my baptism of joy  
at an end it seems  
The seventh lamb slain  
The book of life opens before me  
And I will pray for you  
Some day I may return  
Don't you cry for me  
Beyond is where I learn.

Living on a razor's edge  
Balancing on a ledge  
Living on a razor's edge  
Balancing on a ledge.  
(Repeat chorus)

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—	MEGADETH-RADIATION	—	—	DIRTY TO ME SLAYER-REIGN IN BLOOD	—
—	ACE FREHLEY-COMET	—	—	VINNIE VINCENT-INVASION METALLICA-RIDE LIGHTNING	—
—	ACE FREHLEY-SOLDIERS	—	—	KING DIAMOND-DEVIL ANTHRAX	—
—	WHITESNAKE-COVERDALE	—	—	I AM THE MAN D.O.O.M. DOCKEN-BACK TO ATTACK M.O.D.	—
—	DEF LEPPARD-WOMAN OF DOOM	—	—	IRON MAIDEN-SOMEWHERE BON JOVI-SLIPPERY PORTRAIT	—
—	GRIM REAPER-US FOR FREEDOM	—	—	QUEENSRYCHE-RAGE FOR ORDER CINDERELLA-PORTAIT	—
—	MOTLEY CRUE-FOUR FACES	—	—	SKATEBOARD STRYPER-HELL WITH DEVIL ZEPPELIN-SWAN SONG	—
—	GUNS & ROSES-APPETITE FOR DESTRUCTION	—	—	WHITE LION GROUP	—
—	D.R.I.-LOGO	—	—	WASP-ELECTRIC CIRCUS	—
—	FASTER PUSSYCAT-KOOL CAT	—	—	STRYPER-HELL WITH DEVIL ZEPPELIN-SWAN SONG	—
—	HELLOWEEN-WIZARD	—	—	WHITE LION STAIRWAY	—
—	MC AULEY SCHENKER-PERFECT TIMING	—	—	ZEPPELIN-HOUSES OF THE HOLY	—
—	TESTAMENT-7-LEGACY	—	—	ALICE COOPER-CONSTRCTOR	—
—	MOTLEY CRUE-MASKS	—	—	METAL CHURCH-—	—
—	WHITE LION-PRIDE TOUR	—	—	WHITESNAKE-IS THIS LOVE?	—
—	DOKKEN-BATTLESHIP	—	—	PINK FLOYD-—	—
—	GUNS & ROSES-CROSS	—	—	PINK FLOYD-SIDE	—
—	LYNYRD SKYNYRD-CREST/EAGLE	—	—	PINK FLOYD-COLLAGE	—
—	METALLICA-BRAIN SURGERY	—	—	DEF LEPPARD-TRIBUTE	—
—	IRON MAIDEN-ACES HIGH	—	—	METALLICA-MASTER	—
—	MOTLEY CRUE-GIRLS, GIRLS	—	—	METALLICA-JUMP IN FIRE	—
—	IRON MAIDEN-MAKE MY DAY	—	—	METALLICA-RIDE LIGHTNING	—
—	HEART-GROUP	—	—	METALLICA-ACT LIKE A MANIAC	—
—	FLOTSAM & JETSAM	—	—	KISS-MAKE UP	—
—	EUROPE-PHOTOS	—	—	KISS-DESTROYER	—
—	RATT-GROUP	—	—	MEGADETH-PEACE SELLS	—
—	RATT-CIGAR	—	—	ULTIMATE SIN	—
—	MEGADETH-WAKE UP DEAD	—	—	ANTHRAX-SKATEBOARD	—
—	TESLA	—	—	QUEENSRYCHE-RAGE FOR ORDER	—
—	WHITESNAKE-'87 TOUR	—	—	CINDERELLA-PORTAIT	—
—	POISON-CAT DRAGGED IN	—	—	WHITE LION LIGHTNING	—
—	POISON-IVE BEEN POISONED	—	—	METALLICA-—	—
—	METALLICA-METAL UP ...	—	—	ALICE COOPER-CONSTRCTOR	—

## RockTees

### EMBROIDERED BACK PATCHES

LETTERING CUTOUTS & LOGOS  
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MISFITS-CUT OUT  
OVERKILL-CUT OUT  
PINK FLOYD-WALL CUT OUT  
RANDY RHADS-GUITAR CUT OUT  
WHITE LION-CUT OUT  
C.O.D.-CUT OUT  
S.O.D.-SPEAK ENGLISH OR DIE  
BON JOVI-SLIPPERY SIGN  
RANDY RHADS-CUT OUT  
WHITESNAKE-LOGO  
STRYPER-CUT OUT  
AC/DC-CUT OUT  
EUROPE-  
WHITESNAKE-CUT OUT  
METALLICA-3D LOGO  
CRUE-GIRLS, GIRLS, GIRLS  
MOTLEY CRUE-CUT OUT  
KISS-DESTROYER  
DOKKEN-CUT OUT  
BON JOVI-CUT OUT  
CINDERELLA-CUT OUT  
LED ZEPPELIN-CUT OUT  
METALLICA-CUT OUT  
METALLICA-PUPPETS  
MEGADETH-CUT OUT  
POISON-CUT OUT  
BEASTIE BOYS-LOGO  
IRON MAIDEN-CUT OUT  
SOMewhere IN TIME  
SLAYER-LOGO  
ZEPPELIN-SWAN SONG  
ANTHRAX-CUT OUT LOGO  
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—	KING DIAMOND EUROPE-LOGO	—	MAIDEN-KILLERS
—	ZEPPELIN-COLLAGE 7 SECONDS	—	CELTIC FROST-EMPEROR'S RETURN
—	PINK FLOYD-THE WALL	—	ZEPPELIN-AIRSHIP
—	SHMHAIN-ANTHRAX-N.O.T.	—	ZEPPELIN-ZEPPELIN-GROUP
—	MISFITS-EVIL NEVER DIES	—	SWAN SONG-ZEPPELIN-
—	SUICIDAL TENDENCIES THE DAMMED	—	FAREWELL-RANDY & OZZY
—	CIRCLE JERKS THE DAMMED	—	WHITESNAKE-—
—	D.R.I.-LOGO SID & NANCY	—	MAIDEN-STRANGER IN A STRANGE LAND
—	SIDE PISTOLS- THE FIFTH & THE FURY	—	SLAYER-HELL AWAIATS
—	THE DEAD MILKMEN C.O.C.-LOGO	—	SLAYER-SHOW NO MERCY
—	PEACE SIGN	—	SLAYER-SLAVER
—	DOKKEN-BACK FOR ATTACK	—	LIVE UNDEAD SLAYER-REIGN IN BLOOD
—	POISON-GROUP METALLICA-KING DIAMOND-FATAL PORTRAIT	—	KING DIAMOND-CRUE-GIVING FINGER
—	METALLICA-KILL 'EM ALL METALLICA-MASTER CRUE-GROUP SHOT	—	CRUE-GIRLS, GIRLS ...
—	METALLICA-RIDE JUMP IN FIRE	—	S.O.D.-OZZY-ULTIMATE SIN
—	METALLICA-ACT LIKELY A MANIAC	—	VENOM-SNAKE
—	KISS-MAKE UP KISS-DESTROYER	—	VENOM-SKULL
—	MEGADETH-PEACE SELLS	—	VENOM-WELCOME TO HELL
—	ULTIMATE SIN STRYPER-GROUP	—	VENOM-—
—	ANTHRAX-KILLING IS MY BUSINESS	—	STRYPER-ACK METAL
—	WHITE SNAKE STRYPER-GROUP	—	ANTHRAX-DISEASE
—	WHITE LION CINDERELLA-GROUP	—	EUROPE-GROUP
—	ZEPPELIN-BON JOVI-JON MAIDEN-FATE-OATH	—	MERCYFUL FATE-OATH
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—	OZZY & RANDY
—	AC/D/C
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—	RATT-MECHANICAL WHITESNAKE-LOGO
—	OZZY-ULTIMATE SIN
—	MERCYFUL FATE-OATH

QTY	TAPESTRY
—	DEF LEPPARD-HYSTRIA
—	ZEPPELIN-SWAN SONG
—	MOTLEY CRUE-MASKS
—	IRON MAIDEN-SOMEWHERE IN TIME
—	CINDERELLA-GROUP
—	CRUE-GIRLS, GIRLS, GIRLS
—	POISON-GROUP
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—	BON JOVI-10
—	BLUE OYSTER CULT-1
—	CINDERELLA-10
—	C.O.C.-1
—	DEF LEPPARD-2
—	DESTRUCTION-1
—	DOKKEN-3
—	DIO-2
—	EUROPE-2
—	EXCITER-1
—	EXODUS-1
—	FASTER PUSSYCAT-3
—	GENESIS-1
—	GRAVEDIGGER-1
—	GBH-1
—	GUNS & ROSES-3
—	HEART-1
—	HENDRIX-1
—	HELLLOWEEN-1
—	IMPALE-1
—	INXS-1
—	IRON MAIDEN-10
—	JUDAS PRIEST-2
—	KING DIAMOND-2
—	KISS MAKEUP-20

QTY	BUTTON
—	KREATOR-1
—	LED ZEPPELIN-10
—	LITA FORD-1
—	LIZZY BORDEN-1
—	MARILYN-1
—	MEGADETH-3
—	METALLICA-10
—	METAL CHURCH-1
—	MORRISON-2
—	MOTLEY CRUE-10
—	MOTORHEAD-2
—	OZZY OSBOURNE-2
—	PINK FLOYD-5
—	POISON-5
—	RANDY RHADS-10
—	RATT-4
—	SAMANTHA FOX (NUDE)-10
—	SLAYER-5
—	S.O.D.-1
—	STRYPER-10
—	SUICIDAL TENDENCIES-1
—	TESLA-1
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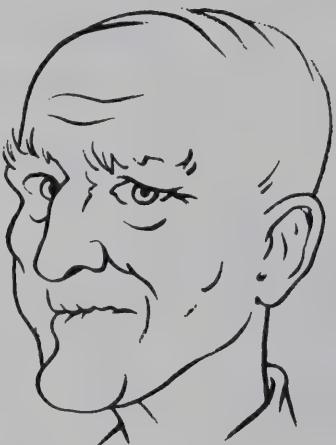
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"Tippy"



Old Man

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### THAT'S THE WAY I WANNA ROCK 'N ROLL

As recorded by AC/DC

**MALCOLM YOUNG  
ANGUS YOUNG  
BRIAN JOHNSON**

*Party gonna happen at the union hall  
Shakin' to the rhythm till everybody fall  
Pickin' up my woman in my Chevrolet  
Glory hallelujah gonna rock the night away.*

*I'm gonna roll, roll, roll  
I'm gonna roll, roll, roll  
I'm gonna take this town  
Turn it around  
I'm gonna roll, roll, roll.*

*Now there's a blue suede boppin'  
on her high heel shoe  
Rollin' romp together like a wreckin' crew  
Be bop a lula baby what I say  
You gotta get a dose of rock 'n roll in each and every day.*

*We're gonna roll, roll, roll  
We're gonna roll, roll, roll  
We're gonna take this town  
Turn it around  
We're gonna roll, roll, roll.*

*I'm gonna blow up my video  
Shut down my radio  
Told boss man where to go  
Turned off my brain control.*

*That's the way I want my rock and roll  
That's the way I want my rock and roll  
That's the way.*

*That's the way I want my rock and roll  
That's the way I want my rock and roll  
That's the way  
That's the way  
That's the way I want my rock and roll.*

*I'm gonna roll, roll, roll  
I'm gonna roll, roll, roll  
I'm gonna take this town  
Turn it around  
I'm gonna roll, roll, roll.*

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# Metal Method

## GUITAR LESSONS

**D**o you have friends who have recently made amazing progress playing guitar? Ask them about Metal Method guitar lessons. You'll probably find that this course has helped them like it's helped more than 100,000 guitarist in 71 countries.

What's made Metal Method so popular around the world? Unlike most guitar lessons, these teach you to find your own original style instead of just copying a guitar hero. Plus, Metal Method lessons are so simple to understand you'll quickly reach your potential instead of taking years. We're so confident in our lessons that we **guarantee** them. That's right — if for any reason you're unsatisfied, return the lesson for a full refund. Try to find another course that will guarantee you're going to learn!

**"If you had started taking these lessons when you first heard of them, you would be on stage instead of in the crowd!"**

This is for all levels of experience from beginner to advanced. Read each lesson description to choose the right one for your level of experience. Each lesson is taught on cassette, explained in a booklet, and there's no need to read music. Also, buy three lessons and choose a fourth item **FREE**.

You have nothing to lose by trying this (it's guaranteed) and Metal Method could mean the difference between success or failure. You've waited long enough!

### Metal Method,

I received three of your tapes and they were excellent!! They weren't like other taped lessons. Doug Marks really knows what he's talking about!! I have really improved from these tapes. I have told several people about your tapes and they have sent away for them. In fact, that's how I found out about your tapes. One of my friends told me how great they are. I didn't believe him at first, until I heard how he had improved. I couldn't believe my ears!!

Keep up the good work!! I'll be ordering more of your tapes in a few weeks. Thanks again for the great lessons!!

Sincerely,  
Neil Brown  
Radford, VA

**HAWK'S ALBUM, featuring Doug Marks.** (This does not count as a lesson in the offer "Buy 3 lessons get 1 item free." It may be chosen as the free item when 3 lessons are purchased.)  Record  Cassette (CHECK ONE) \$7

**SAMPLE LESSON, METAL DEMO:** This demonstration lesson is a booklet that contains a sample beginner lesson, sample experienced lesson, and sample newsletter. There's no cassette with this one but it does give you an idea of what is taught. **FREE**

**LESSON ONE, METAL GEAR:** This one's for beginners only. Tips for choosing the right equipment. Minor guitar adjustments explained. Hear effects demonstrated and learn how to get a good Heavy Metal Sound. No playing exercises. \$10

**LESSON TWO, METAL PRIMER:** Beginner lesson. The basics of how to play songs and leads. Learn to tune your guitar, play barre chords, the basic lead scale, picking technique, finger exercises, and the most important chords in Rock. \$10

**LESSON THREE, METAL PROGRESSIONS:** Intermediate lesson. Lead techniques like hammer, trill, bend, vibrato, chimes, and pick harmonics. Plus licks, common chord progressions, exercises, and tips for copying songs from records. \$10

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**LESSON NINE, METAL MESSAGE:** All levels. **Absolutely essential for getting the most from this course.** This contains all six of our newsletters and answers every question that students asked over an entire year. Plus lots more! \$10

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Call (818) 883-1015 and hear a sample of the HAWK album/lessons.



Photography/John Bruno, Hollywood, CA

**The first HAWK album, featuring Metal Method's Doug Marks, is now available (see order blank).**

## NOTHIN' BUT A GOOD TIME

As recorded by Poison

**BOBBY DALL  
C.C. DeVILLE  
BRET MICHAELS  
RIKKI ROCKETT**

Now listen  
Not a dime I can't pay my rent  
I can barely make it through the week  
Saturday night I'd like to make my girl  
But right now I can't make ends meet.

I'm always workin' slavin' every day  
Gotta get a break from the same old, same old  
I need a chance just to get away  
If you could hear me think  
This is what I'd say.

Don't need nothin'  
But a good time  
How can I resist  
Ain't lookin' for nothin'  
But a good time  
And it don't get better than this.

They say I spend my money on women and wine  
But I couldn't tell ya where I spent last night  
I'm real sorry 'bout the shape I'm in  
I just like my fun every now and then.

## WHITE ROOM

As recorded by Eric Clapton

**JACK BRUCE  
PETER BROWN**

In a white room with black curtains  
Near the station  
Black roof country no gold pavements  
Tired starlings  
Silver horses burn down moonbeams  
In your dark eyes  
Dawn light smiles on you leaving  
My contentment.

I'll wait in this place  
Where the sun never shines  
Wait in this place  
Where the shadows run from

I'm always workin' slavin' every day  
Gotta get a break from the same old, same old  
I need a chance just to get away  
If you could hear me think  
This is what I'd say.

Don't need nothin'  
But a good time  
How can I resist  
Ain't lookin' for nothin'  
But a good time  
And it don't get better than this.

You see I, I raise a toast to all of us  
Who are breakin' our backs every day  
If wantin' the good life is such a crime  
Lord then put me away yeah  
Here's to ya.

Don't need nothin'  
But a good time  
How can I resist  
Ain't lookin' for nothin'  
But a good time  
And it don't get better than this.

Don't need nothin'  
But a good time  
How can I resist  
Ain't lookin' for nothin'  
But a good time  
And it don't get better than this  
It don't get better baby.

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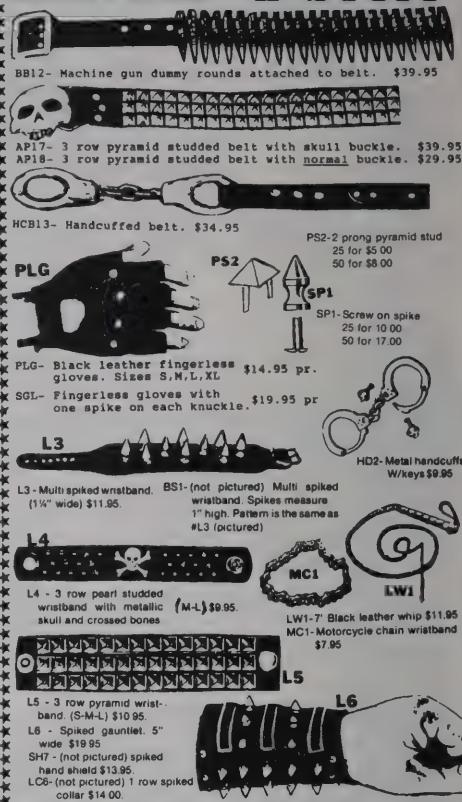
themselves.

You said no strings could secure you  
At the station  
That fun ticket restless diesels  
Goodbye window  
I walked in to such a sad time  
At the station  
As I walked out felt my own need  
Just beginning.

I'll wait in the queue  
When the trains go on by  
Die with you  
Where the shadows run from themselves.

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## T-SHIRTS

The T-shirts shown below are one sided printing. Specify size M-L-XL.  
T-SHIRTS ARE \$11.00 ea. 3 or more for \$10.00 ea.





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All shirts are available in sizes S, M, L, XL.

SHIRTS ARE \$12.00 ea. or 3 or more for \$11.00 each.

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- TT2-Nuclear Assault- Survive
- TT3-Metallica- Crash course
- TT7-Megadeth- Vick/radiation
- TT10-Werewill- Fuck you
- TT15-Guns N' Roses- Cross
- TT16-Guns N' Roses- Rape scene
- TT17-Kiss- crazy nights
- TT20-Def Leppard- cartoon
- TT21-Whitesnake- Head
- TT24-Mötley Crüe- Girls/bad boys
- TT30-Ace Frehley- Rock Soldiers
- TT32-M.O.D.- I don't feel the bears
- TT33-Black Sabbath- Judge
- TT37-Little Lion- Group tour
- TT42-Dokken- group/tour
- TT43-Bonham- No frills
- TT49-Espresso- Death
- TT51-Guns N' Roses- Skull/bullets
- TT52-Kingdom Come- photo
- TT53-Led Zeppelin- Kisses
- TT55-Iron Maiden- Killers
- TT58-AC/DC- Heat Seeker
- TT59-AC/DC- Who made who
- TT60-Def Leppard- Group portrait
- TT62-Def Leppard- Screaming face

## BACK PATCHES

The back patch styles below are full color printing and designed to cover the backs of jean jackets. \$5.95 ea.

- BP1-Def Leppard- Hysteria
- BP5-Anthrax- Among the...
- BP15-Poison- group
- BP20-Wasp- Fuck like..
- BP21-Def Leppard- Peace Sign
- BP25-Guns N' Roses- cross
- BP29-Led Zeppelin- III
- BP31-Van Halen- logo
- BP43-Iron Maiden- seventh...
- BP61-Scorpions- eyes/guitar
- BP62-Pink Floyd- the wall
- BP67-Mötley Crüe- group
- BP70-Def Leppard- Live in all
- BP72-Whitecross- group
- BP9-S.O.D.- speak english
- BP10-Metallica- Kill em all
- BP100-Def Leppard- Live
- BP105-Slayer- live undead

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## STAND UP

As recorded by David Lee Roth

### DAVID LEE ROTH BRETT TUGGLE

*She looks like Monroe it's a  
good impersonation  
From start to finish it's her  
better side  
Head over heels yeah he feels a  
strange sensation  
Excedrin headache number  
sixty-five.*

*That's the trouble with love  
(That's the trouble with love)  
That's the trouble with war  
(That's the trouble with war)  
You never get what you came  
for.*

*Stand up*

*Stand up*

*The more you do it  
The less you fall down*

*Stand up*

*Stand up*

*Put your head in the clouds and  
your feet on the ground*

*Stand up*

*Stand up*

*For the time of your life*

*You turn it up loud*

*Stand up*

*Stand up*

*What kind of fashion is this  
flash infatuation*

*Is all this admiration mutual  
Need no lessons in emotional  
starvation*

*That look in her eyes is too  
good to be true.*

*So now you got a good reason  
(Now you got a good reason)  
But you just gotta learn  
(Yeah but you really gotta  
learn)*

*It's what makes this world turn.*

*Stand up*

*Stand up*

*The more you do it  
The less you fall down*

*Stand up*

*Stand up*

*Put your head in the clouds and  
your feet on the ground*

*Stand up*

*Stand up*

*For the time of your life  
You turn it up loud*

*Stand up*

*Stand up*

*Stand up*

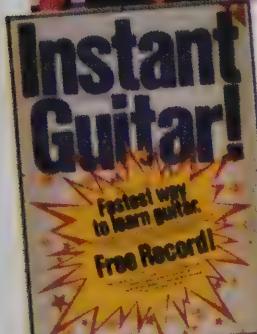
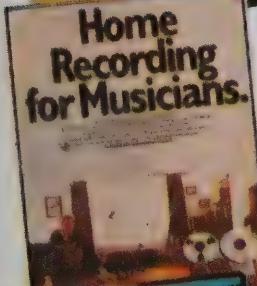
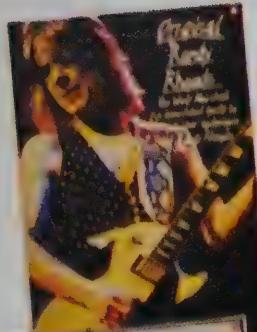
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## SUNSHINE OF YOUR LOVE

As recorded by Eric Clapton

JACK BRUCE  
PETER BROWN  
ERIC CLAPTON

It's gettin' near dawn  
When lights close a tired eye  
I'll soon be with you my love

Give you my dull surprise  
I'll be with you darlin' soon  
I'll be with you when the stars  
start fallin'.

I've been waitin' so long  
To be where I'm goin'  
In the sunshine of your love.

I'm with you my love  
The light shining through on  
you  
Yes I'm with you my love

It's mornin' and just we two  
I'll stay with you darlin' now  
I'll stay with you till my seeds  
are dried up.

I've been waitin' so long  
To be where I'm goin'  
In the sunshine of your love.

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## RHYTHM OF LOVE

As recorded by the Scorpions

RUDOLF SCHENKER  
KLAUS MEINE

Let's spend the night together  
I know you want it too  
The magic of the moment  
Is what I've got for you  
The heartbeat of this night  
Is made to lose control and  
there is something in your  
eyes

That's longing for some more  
Let us find together  
The beat we're looking for.

The rhythm of love  
Keeps me dancing on the road  
The rhythm of love  
Got the groove that hits the bone  
The rhythm of love  
Is the game I'm looking for  
The rhythm of love  
Is the heartbeat of my soul.

Let's reach the top together  
One night will never do  
An exploding shot of pleasure  
Is what I've got for you  
Why don't you close your eyes  
And let your feeling grow I  
make you feel the taste of life  
Until your love will flow  
Let us find together  
The beat we're longing for.

The rhythm of love  
Keeps me dancing on the road  
The rhythm of love  
Got the groove that hits the bone  
The rhythm of love  
Is the game I'm looking for  
The rhythm of love  
Is the heartbeat of my soul.  
(Repeat)

Let us find together  
The beat we're looking for.

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## I HATE MYSELF FOR LOVING YOU

As recorded by Joan Jett

### JOAN JETT DESMOND CHILD

Midnight gettin' uptight  
Where are you  
You said you'd meet me  
Now it's a quarter to two  
I know I'm hangin'  
But I'm still wanting you.

Hey Jack it's a fact  
They're talkin' in town  
I turn my back  
And you're messin' around  
I'm not really jealous  
Don't like lookin' like a clown.

I think of you every night and day  
You took my heart and you took my pride away.

I hate myself for loving you  
Can't break free from the things that you do  
I should tell you that it's over  
But that's something I can't do  
That's why I hate myself for loving you.

Daylight spent the night  
Without you  
But I been dreamin'  
Bout the lovin' you do  
I'm over being angry  
Bout the hell you put me through.

Hey man bet you can  
Treat me right  
You just don't know  
What you was missin' last night  
I wanna see ya beggin'  
Say forget it just for spite.

But you know that would be a lie  
Just take a look and you'd see love in my eyes.

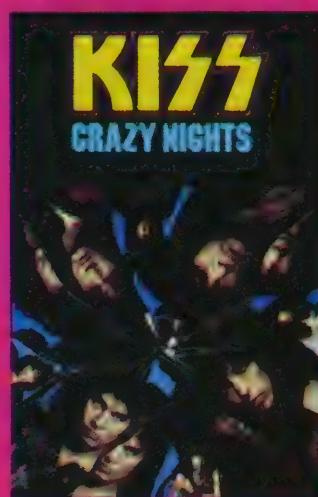
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Can't break free from the things that you do  
I should tell you that it's over  
But that's something I can't do  
That's why I hate myself for loving you.

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## CAN I PLAY WITH MADNESS

As recorded by Iron Maiden

### SMITH DICKINSON HARRIS

*Give me the sense to wonder  
To wonder if I'm free  
Give me a sense of wonder  
To know I can be me  
Give me the strength to hold my  
head up  
Split back in their face  
Don't need no key to unlock this  
door  
Gonna break down the walls  
Break out of this bad place.  
  
Can I play with madness  
The prophet stared at his  
crystal ball  
Can I play with madness  
There's no vision there at all  
Can I play with madness  
The prophet looked and he  
laughed at me  
He said can I play with  
madness  
He said you're blind too blind to  
see  
I screamed aloud to the old man  
I said don't lie don't say you  
don't know  
I say you'll pay for this mischief  
In this world or the next  
Oh and then he fixed me with a*

*freezing glance  
And the hell fires raged in his  
eyes*

*He said do you want to know  
the truth son  
Lord I'll tell you the truth  
Your soul's gonna burn in a lake  
of fire.*

*Can I play with madness  
The prophet stared at his  
crystal ball  
Can I play with madness  
There's no vision there at all  
Can I play with madness  
The prophet looked and he  
laughed at me  
He said can I play with  
madness  
He said you're blind too blind to  
see  
I screamed aloud to the old man  
I said don't lie don't say you  
don't know  
I say you'll pay for this mischief  
In this world or the next  
Oh and then he fixed me with a*

*Get your shoes off and shake  
Get your head down and blow  
Ya gotta keep that woman firin'  
Ya gotta keep that circuit clean  
Ya gotta make her sound the  
siren  
Ya gotta hear that lady scream.  
  
'Cause I'm a heatseeker  
Burnin' up the town  
And I'm a heatseeker  
An I, I don't need no life  
preserver  
I don't need no woman to hose  
me down  
Don't hose me down.*

*Wanna see you get up  
See the whites of your eyes  
And I'm a heatseeker  
I'm gonna measure you up  
I'm gonna try you for size  
And I'm a heatseeker.  
(Repeat chorus)*

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## HEATSEEKER

As recorded by AC/DC

### YOUNG YOUNG JOHNSON

*Gettin' ready to rock  
Gettin' ready to roll  
I'm gonna turn up the heat  
I'm gonna fire up the coal  
I gotta keep this motor turnin'  
I gotta keep the engine clean  
I gotta keep those tires burnin'  
I got the best you've ever seen.  
  
And I'm a heatseeker  
Chargin' out the sky  
And I'm a heatseeker  
An I, I don't need no life  
preserver  
I don't need no one to hose me  
down  
To hose me down.  
  
Gettin' ready to break  
Gettin' ready to go*





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## HEAVEN SENT

As recorded by Dokken

DON DOKKEN  
GEORGE LYNCH  
JEFF PILSON

*There seems no justice  
When you fall in love  
It gives you blindness  
When you are the one  
The one that's hurtin'  
'Cause they've got the gun  
There seems no justice  
When you fall in love.*

*Save me  
Don't let me fall  
Heaven sent  
I heard the call  
Stop me  
Don't let me go  
Touch my heart  
And let me know.*

*Heaven sent  
Thought you would set me free  
Heaven sent  
Thought it could never be  
Heaven sent  
If I had only seen  
That you were burnin' the fire in  
me.*

*You turned my passion  
Most of my soul*

*But I will come back baby  
Stronger than before  
Take my feelin's  
Leave me in pain  
I will forget you  
One of these days.*

*Stop me  
From feelin' this way  
Heaven sent  
You drive me insane  
Hold me  
Don't let me go  
Touch me now  
You let me know.*

*Heaven sent  
Thought you would set me free  
Heaven sent  
Thought it could never be  
Heaven sent  
If I had only seen  
That you were burnin' the fire in  
me.*

*Passion burned  
I felt the fire  
Touch my soul  
I felt desire  
Now I see  
Where we went wrong  
Am I to blame  
I'm fallin' in love.*

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## TALL COOL ONE

As recorded by Robert Plant

**ROBERT PLANT  
PHIL JOHNSTONE**

*I'm like a strange cat running in  
the heat of the night  
I got a fire in my eyes got a date  
with delight  
Some kinda moaning in the  
heart of the storm  
I'm gonna love you so hard if  
you want your loving done  
Lighten up baby I'm in love with  
you  
Lighten up baby I'm in love with  
you.  
With my one hand loose I aim to  
satisfy  
You like my loving machine I  
like your bloodshot eyes  
Real gone girl jumping back  
with the beat  
I'll be your tall cool one with  
those crazy feet  
Lighten up baby I'm in love with  
you  
Lighten up baby I'm in love with  
you  
Lighten up baby I'm in love with  
you  
Lighten up baby I'm in love with  
you.*

*you.*

*I'm so tall and you're so cute  
Let's play wild like wildcats do  
You're gonna rock your tall cool  
one*

*I'm gonna say that  
I'm gonna say that  
I'm gonna say that.*

*You stroll you jump  
You're hot and you tease  
'Cause I'm your tall cool one  
And I'm built to please.  
(Repeat)*

*M-m-move over mister step on  
back in the crowd  
'Cause she's a whole lotta sister  
'bout to drive me wild  
Lotta places I've been lotta  
names lotta words  
No one compares to my real  
gone girl  
Lighten up baby I'm in love with  
you  
Lighten up baby I'm in love with  
you  
Lighten up baby I'm in love with  
you  
Lighten up baby I'm in love with  
you.*

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1055	□ Motörhead
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1058	□ Randy Rhoads
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1109	□ S.H.E.
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1111	□ Misfits
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1157	□ S.H.E.
1160	□ Sam Haim
1167	□ S.O.D.
1170	□ Sex Pistols
1171	□ S.H.E.
1172	□ Skid Row
1173	□ Slaughter
1174	□ Slaves
1175	□ S.O.D.
1176	□ Skid Row
1177	□ S.H.E.
1178	□ Slaughter
1179	□ S.H.E.
1180	□ S.H.E.
1181	□ S.H.E.
1182	□ S.H.E.
1183	□ S.H.E.
1184	□ S.H.E.
1185	□ S.H.E.
1186	□ S.H.E.
1187	□ S.H.E.
1188	□ S.H.E.
1189	□ S.H.E.
1190	□ S.H.E.
1191	□ S.H.E.
1192	□ S.H.E.
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1195	□ S.H.E.
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### TURN ON THE NIGHT

As recorded by Kiss

**PAUL STANLEY  
DIANE WARREN**

Everyone's thinkin' they're so hot tonight  
But there's a fire in your eyes  
Everyone wants you girl but I want you more  
Than any other guy  
You got what I want I got what you need  
Fire below  
So if you know it show it don't let me whoo.

Turn on the night  
I can't wait  
Can't wait any longer  
Turn on the night yeah  
I wanna feel this feeling get stronger.

Take me in your arms I'll take you into my heart  
Let's bring this love to life  
Come on baby put your finger on the switch  
Let's make some sparks ignite  
Show me what you want show me what you need  
Fire below  
Come on and take me shake me don't let me go whoo.

Turn on the night  
I can't wait  
Can't wait any longer  
Turn on the night yeah  
I wanna feel this feeling get stronger.  
(Repeat)

You got what I want I got what you need  
Fire below  
So if you know it show it don't let me go whoo.

Turn on the night  
I can't wait  
Can't wait any longer  
Turn on the night yeah  
I wanna feel this feeling get stronger.  
(Repeat)

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## JUST LIKE PARADISE

As recorded by David Lee Roth

### DAVID LEE ROTH BRETT TUGGLE

*Rockin' steady in her daddy's car  
She got the stereo  
With the big guitars  
And that's all right yeah  
(All right).*

*I got the itch  
And a restless soul  
She gone with the wind  
Gonna go for broke tonight yeah  
And that's all night.*

*Girl we've been meant for this  
Since we were born  
Since we were born  
No problems now  
The coast is clear  
It's just the calm before the storm.*

*This must be just like livin' in paradise  
And I don't want to go home.  
(Repeat)*

*Suzy, Suzy girl for cryin' out loud  
You got all the right moves  
You make me eat my heart out nightly  
And that's all right with me.*

*No special favors  
Make it out to cash  
We'll spend it later  
Got to make this romance last  
That's it, that's it.*

*Some folks say easy come is easy go  
And some folks say  
But one night ain't enough for me  
Girl hang on tight and don't let go.*

*This must be just like livin' in paradise  
And I don't want to go home.  
(Repeat)*

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## MUSICADE

11199 Sorrento Valley Rd., Suite J-H, San Diego, CA 92111

# INSTRUMENTALLY speaking

by Michael Shore

Oy Vail It's no longer just a Yiddish exclamation anymore — not since Steve Vai came on the guitar scene. Actually, Vai's been around a good decade or so, first turning heads and blowing minds with Frank Zappa's Mothers in the late '70s. But with his latest high-profile gig in David Lee Roth's band, Vai has taken the modern hard rock world by storm. He's even knocked Eddie Van Halen out of the top spot of the guitar-magazine polls — Oy Vai indeed!

Now Vai has gotten together with one of *Instrumentally Speaking's* favorite guitar-makers, Ibanez (whose gear we've always rated highly for its quality, playability, hot-rodded sound, up-to-the-minute technical innovation and sheer value for the buck) to design a new series of guitars. Vai and Ibanez have come up with the name "Jem" for 'em — which is fitting, I guess, 'cause in their way, they're all real jewels. Anyone who wants to look and sound as fast and flashy as Vai could do a heck of a lot worse than the three jem models — the 7, the 77 and the 777.

No, the Jem guitars aren't the bizarre, heart-shaped, triple-neck axes Vai sports in the *Just Like Paradise* video clip, but they are still pretty wild looking. All three have the basic classic-Strat double-cutaway shape and a six-a-side angled peghead. And they also have this unique "Monkey Grip" cutout in the left upper body bout. The finishes are eye-popping: the 777 comes in desert sun yellow or shocking pink; the 77 in a multicolored tropical floral pattern on black lacquer and the 7 in a carmelized varitone called "Root Beer". The attention to visuals doesn't stop there: the 77 extends its floral motif with a beautiful, flowing vine-and-leaves inlay all down the neck, and the 777 has "disappearing pyramid" neck inlays — pyramid-shaped position markers in dayglow green, yellow and pink that get lopped off more and more as you go down the neck. Wild. The Jem 7 has only conventional dot-inlay markers on its neck, but like the 77 and 777, its pickups are painted hot pink for even more visual pizzazz.

The array of those pickups, for once, is *not* the typical '80s configuration of single-coils in the neck and middle, with a humbucker at the bridge. Oh, all three models have three pickups alright, but in each Jem model, there's a humbucker at the neck and bridge, with a single-coil in the middle. And they're all DiMarzio pickups, which guarantees scorching-hot sounds. The five-way, blade-style pickup selector is another unusual touch; it not only activates each of the pickups singly,

but in its two "between" positions, it taps the front or rear humbucker and gives you a single coil from either, along with the middle single-coil.

The guitar's bridge, of course, is a locking/fine-tuning Ibanez Edge model, made under patent from Floyd Rose, who invented the locking/fine-tuning tremolo bridge. And in another unique feature, behind the bridge and fine-tuners is a

scalloped-out "Lion's Claw" tremolo cavity for easier access to the tuners, and which lets you pull up over seven semitones on the third string.

The 24-fret fingerboards are rosewood on the 7 and 77, and maple on the 777, with frets 21 through 24 scalloped. And the bodies of all three Jem models are made of American basswood, which is light enough for comfort but of a perfect density and organic construction for resonance and sustain. In a final fab touch, there's a specially contoured cutaway around the neck-heel joint for easy access to the upper frets.

Folks, these are *some* guitars: — a real eyeful, a real earful and, without a doubt, built for speed. Certainly more than enough to make anyone say "Oy Vail!" For more info, write Ibanez, 1726 Winchester Rd., Bensalem, PA 19020.□



The Jem 777: Notice the unique "Monkey Grip" cutout.

The Jem 77: Check out the tropical floral pattern.

## CARVIN AMP

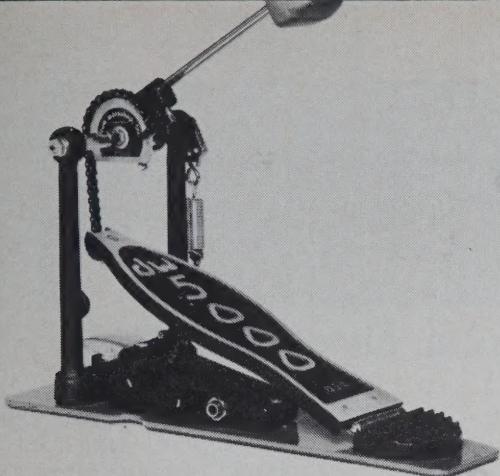
Carvin's new SX amps feature advanced technology, dual channels with remote switching, four-band EQ and volume control for each channel, solid-state preamp, MOSFET power section, headphone jack, SX tube simulator circuit, Carvin High-Energy 12-inch speakers (rated 100 watts at 4 ohms) and more. There are three models: the 60-watt SX-60H (\$319 factory direct price), 100-watt SX-100H (\$369 factory direct) and 150-watt SX-200H (\$439 factory direct). You also have the option of ordering Celestion or Electro-Voice speakers with the SX100 and SX200 amps at \$80 per speaker. For more info and free catalog, write Carvin Corp., 1155 Industrial Ave., Escondido, CA 92025.



## MARTIN ELECTRIC GUITARS

C.F. Martin is usually known for impeccable acoustic guitars. But now they're making a name for themselves in the electric guitar market as well with their new Stinger guitars. The sleek Strat-style Stinger features three high-output single-coil pickups, master volume and two tone control knobs, chrome SAT tremolo bridge (non-locking), five-position blade-style pickup selector and a fast-playing, smooth-feeling rock maple satin-finish neck. Available in two high-gloss finishes — black and deep red. Beautifully priced at just \$198 list. For more info, write The Martin Guitar Co., 510 Sycamore St., Nazareth, PA 18064.





## DRUM WORKSHOP FOOTPEDAL

Drum Workshop has introduced several new acoustic and electronic drum pedals, including the 5002 DC, a specially priced version of the original DE 5002 double bass drum pedal with double Universal Joints; the EP-F, a cost-effective, foot-activated mechanism used to trigger electronic sounds when a traditional bass drum pedal is not needed; and the 5000 Turbo E (pictured), a new acoustic/electric hybrid pedal which uses a unique electromagnetic triggering sensor in conjunction with a standard 5000 Turbo acoustic bass drum pedal. Like the Van Halen song, the 5000 Turbo E is "the best of both worlds." For more info, write Drum Workshop, 2697 Lavery Ct., #16, Newbury Park, CA 91320.



## PEAVEY GUITAR & BASS

Peavey's new Unit Series Impact I guitar and Dyna-Bass are distinctive, luxurious-looking and feeling hand-made instruments with neck-through-body construction. Both are available in semi-gloss natural (made of Koa, Purple Heart and Ebony wood) and select custom hand-rubbed finishes (Poplar, Maple and Ebony). The Impact I guitar features a Floyd Rose double-locking tremolo, while the Dyna-Bass uses the three-band active EQ/Preamp so successful on the standard Dyna-Bass. Both feature Peavey's own precision-wound pickups, carefully voiced to complement the inherent tonality of these beautiful instruments. For further info, write Peavey Electronics, 711 A Street, Meridian, MS 39301.

# STAR TALK



## Metal's Biggest Stars Reveal Their Secrets.

by Adrienne Stone

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Do you lose sleep wondering how Nikki Sixx maintains his muscular physique? Do you day-dream about what C.C. DeVille misses most when he's on the road? Do you spend hours pondering what sport Joe Elliott indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a very valid reason for asking *Star Talk* for help.

Here's your chance to ask your favorite metal mashers those mind-boggling questions. *Star Talk* will hunt down your favorite rockers (to the ends of the earth... or at least to Brooklyn!) to answer you. Just send your questions to: *Star Talk*, c/o Hit Parader Magazine, Charlton Building, Derby, CT 06418.

This month's question: Have you ever been in a bad accident? (Dwight Johnson, Austin, Texas)

**LARS ULRICH (Metallica):** "Since I've been in Metallica, I've suffered everything from a broken foot to injured arms and hands from my drumming techniques. Usually I have blisters on my hands, even though I wear protective tape on

them when I drum. All of us have suffered our share of black and blue marks. James (Hetfield) broke his arm a few times from skateboarding accidents. But obviously, the worst accident I was involved in was when Cliff (Burton) died."

**KIM MCAULIFFE (Girlschool):** "I got electrocuted onstage in Copenhagen and nearly snuffed (died) from it. I got stuck to the microphone and I suddenly became the earth and the backline and the PA. I had 240 volts going through me and I was stuck to the mic for ages because nobody could get to me. I was rushed to the hospital and — oh, God, it was awful!"

**RUDY SARZO (Whitesnake):** "Last year, right before the first show of our tour at the Texxas Jam, I was riding my bicycle in Los Angeles and this car ran right into me. My foot was very badly injured so, of course, I went to the hospital and the doctor had to put my foot into a cast. I was scared that David (Coverdale) would tell me that I couldn't go on tour because of the cast. But when I went to rehearsal the next day, he made it clear that I would absolutely still be in the band, even with a cast. So when I went onstage in Dallas, I pulled a red leg warmer over my cast and wore a red boot on my good leg and just kinda hobbled around. I must say, it was a great feeling knowing that David accepted me no matter what. From then on, I really felt part of the group."

**KELLY NICKELS (L.A. Guns):** "Before I joined L.A. Guns, I was in Faster Pussycat. This was just about the time they got signed to Elektra Records. I was riding my motorcycle in L.A. and a car sideswiped me. My leg was broken in about seven different places and I had to go back home (New York) to recuperate. I didn't have a motorcycle, I was out of the band, I was back in New York and my leg was all fucked up. That had

to be one of the worst times in my life. Then, just when my leg was getting healed, Traci (Guns) contacted me and really turned my luck around."

**ADRIAN VANDENBERG (Whitesnake):** "Last year, the day before we were supposed to play Madison Square Garden, I was walking around New York sightseeing and shopping. I was standing on a corner, waiting to cross the street and I didn't see a truck. It pulled out backwards and clipped me with the rearview mirror. I was bleeding like a pig — it was terrible. The driver drove away and I was rushed to the hospital. I wound up getting 75 stitches in my face, and the next night when I went onstage, some of the stitches opened and blood was dripping on my guitar. I'm still healing, but I hate it when I see all those pictures of me that show the scar. Hopefully, it will disappear in time."

**NIKKI SIXX (Motley Crue):** "By now, most people know about the accident I had in my Porsche about five years ago. I was driving about 70 miles per hour and ran into a telephone pole. My car was totally trashed and I had to have a pin surgically inserted into my shoulder to keep it in place. It scared the hell out of me... for a while, anyway."

**ROBERT SWEET (Stryper):** "We never have accidents because God is our co-pilot."

**RICHIE SAMBORA (Bon Jovi):** "It's one thing when you're on a tour bus and there's an accident, but we travel by plane. We have had a couple of close calls in the plane, and I gotta tell you, it's real scary knowing that if something goes wrong in the air, it's all over." □

Stryper: "God is our co-pilot."





# MEGA-MUSCLE.

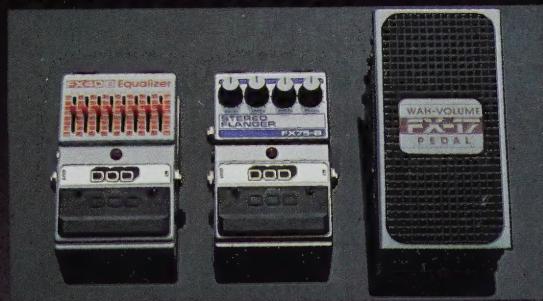
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